august 1953

book binding & book production

THE EXCLUSIVE BUSINESS PAPER OF THE INDUSTRY

An Index to Indexing
Hourly Costs Aid Bindery Estimating
Three Roads to Success in Trade Binding

A Survey of Publishers' Spoilage Practices
Gilcar—First All-Photo Composition Shop
Revitalizing Reprint Renovations

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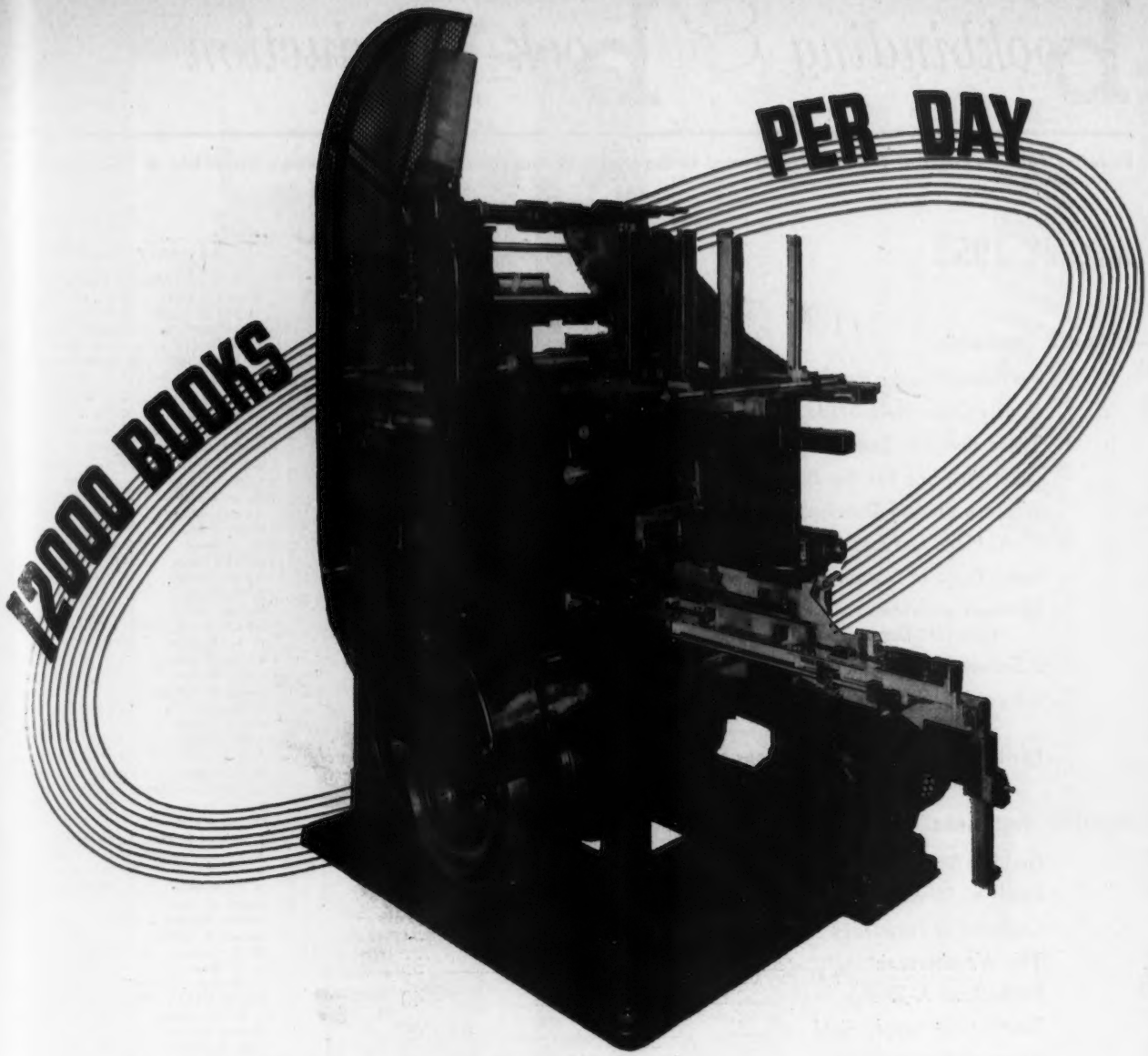

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bookbinding & book production

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august 1953

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this month's cover
Anatomical studies prove that the left and right halves of the same face will vary in looks; in the same way our new face reflects B&BP's devotion to (a) bookbinding and (b) book production as two phases of the same magazine. Mahlon D. Cline is the artist. (The inserted picture pertains to electronic casemaking, see page 48.)

advisory council

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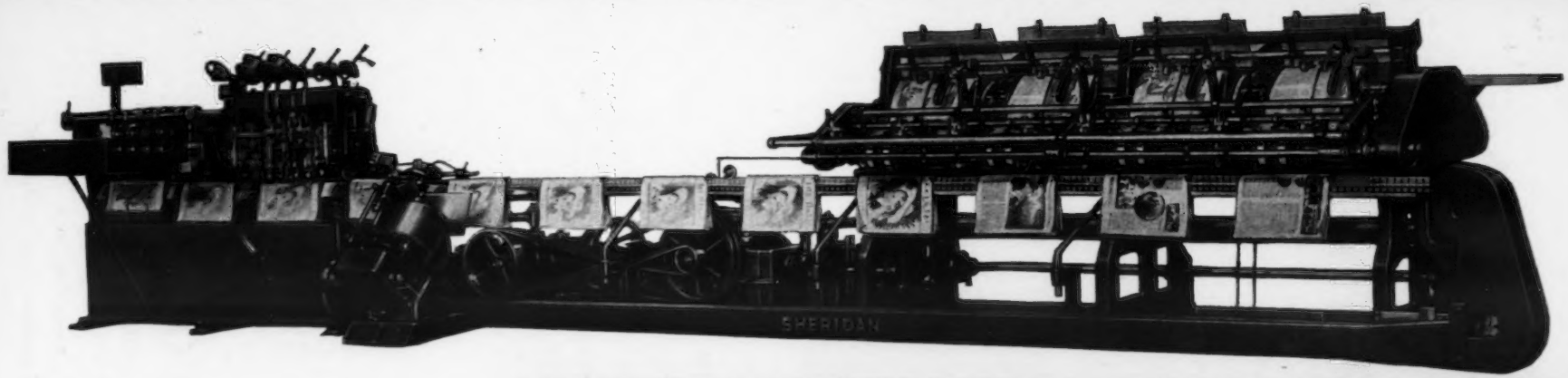

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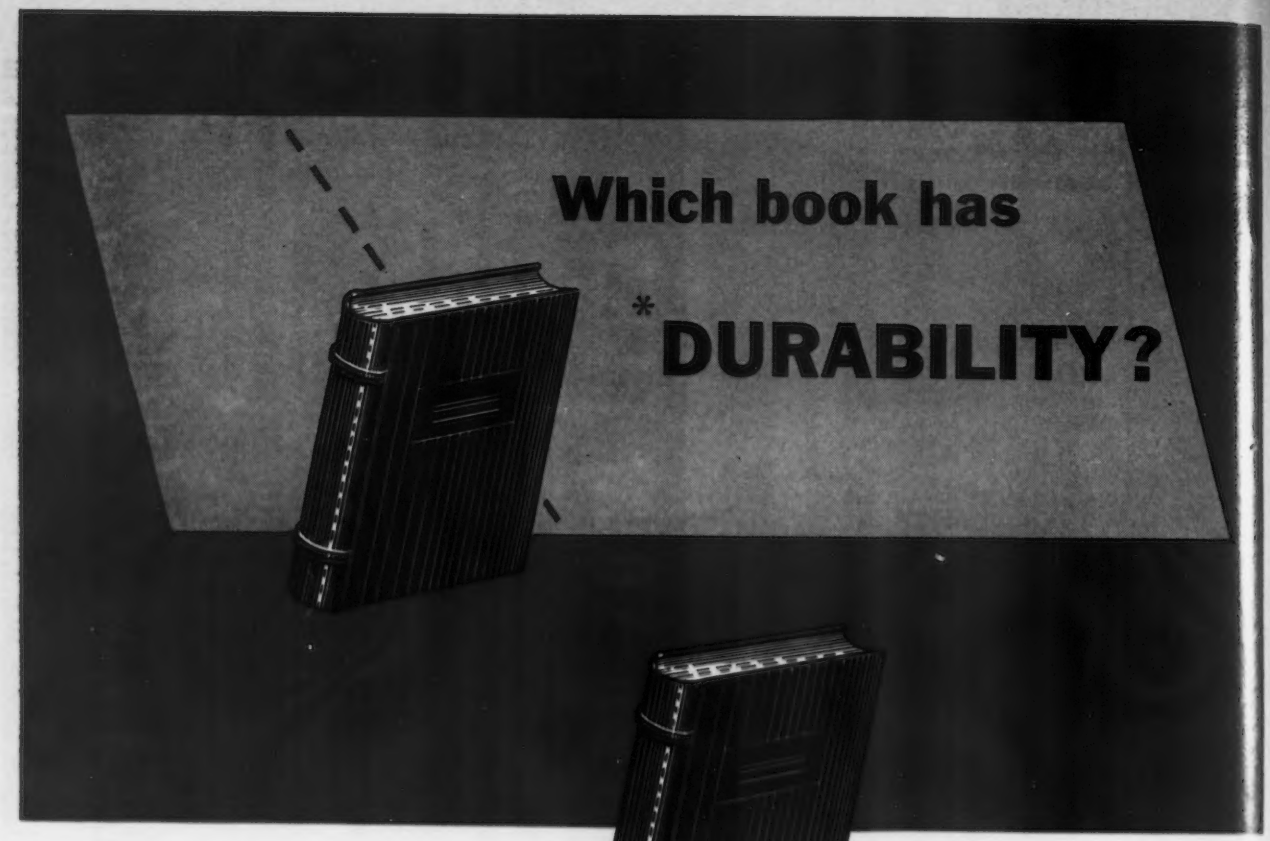

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WORLD NEWS

West Germany: The firm of Jakob Sedlmayr, Munich-Grosshadern, has developed a device for quickly and conveniently sharpening cutter blades of cutting machines. The blade is held by two clamps mounted on a board. The whetstone, in a movable holder, is pressed against the blade and is actuated so as to travel along the edge of the blade and transversely. Dual movement produces excellent results, with minimum wear of the steel.

Italy: In 1952, 9,047 books were published (8,270 were new titles) as compared with 9,613 in 1951. Decline is blamed on the rising cost of production. Editions rarely exceed 3,000 copies.

Switzerland: About 1,050 composing machines such as Typograph, Linotype and Intertype are in service. About 70% are more than 15 years old, and over 35% are more than 30 years old. There are 218 Monotype keyboard units and 158 casting machines also.

Japan: A rotary press made in Japan and intended for printing the American army magazine, *Pacific Stars and Stripes*, was shipped to Korea.

England: Magnesium alloys for printing plates are now being marketed under the name of "Primag."

British & Col. Printer

NO TEXTBOOKS

Brown University, Providence, R.I., has undertaken a five-year experiment in which textbooks will be abandoned in 14 departments. Supervised discussions, lectures, reading, and writing will be emphasized. The experiment will be conducted in the science, humanities and social study courses.

New England Printer

BOOK SALES TO ISRAEL

An estimated $1,500,000 worth of American books will be purchased by Israel during 1953 according to Dr. Paul Arnsberg, managing director of the large retail and wholesale distributor of books and periodicals in Israel, Pales Press Co. Ltd. The new Israeli exchange rate for American books and periodicals in combination with the Mutual Security Agency's Media Guaranty Program make it possible to meet the enormous demand. Contracts have already passed the $1,000,000 mark since the start of the program a few months ago. Last year imports of U.S. publications amounted to only $200,000.

Publishers' Weekly.

HAND SET TYPE NEGATIVE

E. Wartelsteiner has developed a process in which a thin, opaque layer of waxy ink is coated on a film (as in carbon paper manufacture). The layer is so placed on the base that when it is impressed the ink is removed and leaves a sharp negative image. Both hand setting and machine composing for producing the negative film are possible.

Der Polygraph

PHOTOCOMPOSITION PSYCHOLOGY?

A linotype operator may feel that his work will be corrected, but a man working on a photocomposer involuntarily feels that this is going on permanent film. He reads his lines carefully before he sends it through, with the result that sometimes the same man will set copy a lot cleaner on a Fotosetter than he would on a linotype.

Share Your Knowledge Review

NEW EQUIPMENT

Typro, a new photographic type composing unit, is being marketed by the Halber Corporation, Chicago, Ill. It is a table machine, designed to produce by contact photography headlines on strips of photo-sensitive paper.

A dual-process series of presses, consisting of rotary offset and gravure units, has been developed by Manhasset Machine Co. Any one or all of the units are convertible to flexographic (aniline) printing.

A solenoid-operated lubricator for printing machinery is being manufactured by Bijur Lubricating Corp., Roselle Park, N. J.

LaJacs Co., Richfield, Minneapolis, is marketing a machine to put knurling on the sides of leads and slugs. A few knurled leads and slugs distributed in a form with the knurled edge down will cause pressure to be exerted downward when the form is locked, thus eliminating workups on letterpress forms.

A bantam small-size traveling rack for efficient handling of printed matter has been introduced by the All-Purpose Metal Equipment Corp., Rochester, N.Y.

A new flat plate shaving machine is being manufactured by Wesel Mfg. Co., Scranton, Pa. Though designed specifically for plastic plates, it will also shave electrotypes, stereotypes and wood blocks.

Inland Printer

PAPER BOUND FUTURE

Current sale of paper-bound books is running at an annual rate of about 250,000,000. Publishers, wholesalers, and retailers, however, are carrying an inventory stock ranging from 115,000,000 unsold books to a probable high of 200,000,000. The situation, Freeman Lewis of Pocket Books believes, is unhealthy.

Currently sales are not increasing. There may be an adjustment which will put a heavy burden on the publishers as they take back unsold copies. Publishers are issuing between 900 and 1,000 titles a year at the rate of nearly 90 a month, with the emphasis heavily on fiction. While both materials and manufacturing costs have risen from 75% to 180% in the past eight years, the paper-bound has not priced itself out of the market because the product itself has deteriorated. Paper is poorer, type smaller, endsheets and laminations have disappeared, etc. Also considerable advance in production techniques.

If there is trouble ahead, that very trouble may help to change poor business techniques to better ones and help to build a sounder business structure.

Publishers Weekly

HAND TOOLING

To reach and maintain a constant temperature in the tools for hand tooling, a device has been invented that can be heated electrically. Existing dies, rollers, etc., can be used after only slight modification. The temperature can be controlled.

Magnus (Holland)

ECONOMIES IN MAILING

Don't address parcels on both sides. This will not speed up delivery, but will slow it instead. When a distributor spots an address or label with no stamps affixed near it, he is likely to set the package aside, thinking it must be returned for postage.

To prove you've mailed an important job you can secure, at the rate of one cent per package, a receipt slip showing the date mailed, addressee, and name of sender.

Mail before noon if posible. Sometimes a whole day's time in delivery can be saved in this way. The end-of-the-day mailing tide is the greatest handicap city post offices face, outside of seasonal flurries.

American Printer

is your celluloid tab index business hooked to a star?.....

let's look at the record.
what does your present source
of celluloid tab indexes offer to-
day that they didn't offer last year?
or five or ten years ago?

what will they be offering next year? or
five or ten years from now?

it is our feeling that every business must
progress or it will slide backward. isn't it smart
to associate with a cellulose indexing company that
is going some place?

or, maybe we should ask—isn't it expensive *not* to asso-
ciate with such a concern?

the use of plastic tab indexes is increasing constantly—in loose
leaf catalogs, price books, and sales manuals. your supplier of
cellulose tab indexes must improve too, if you are going to get your
share of this growing source of profit.

our only business is the production of made-to-order cellulose tab indexes
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to help them sell in today's competitive market. these new ideas—with more
to come—can earn money for you too.

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indexing at a profit. we'd like an opportunity to tell you how.
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- ★ PROVIDENCE LITHOGRAPH CO. — Providence, R. I.
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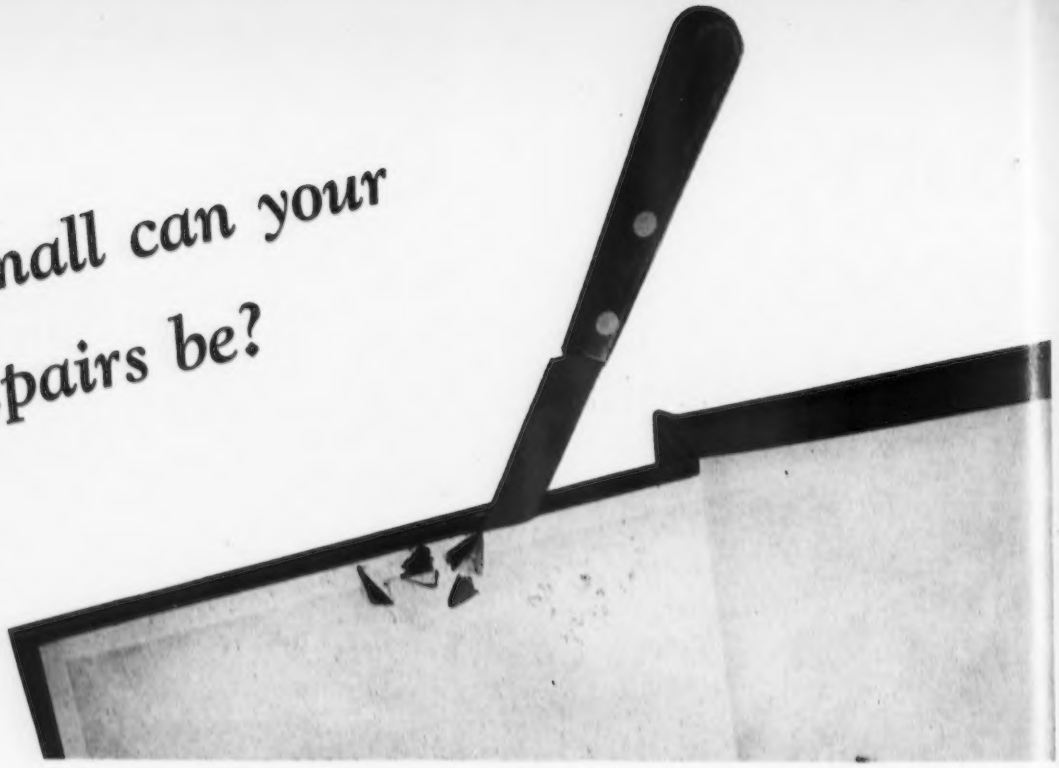
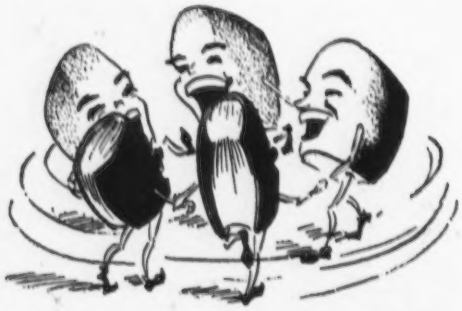


. . . use Solv-Tex* and see

Enjoy Happy Books! The kind that have backs, joints, and sides so perfect they never need a repair and they keep their new look longer in use.



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gather, stitch *and* trim

in one continuous operation

- THE McCAIN SIGNATURE FEEDERS
- THE CHRISTENSEN GANG STITCHER
- THE McCAIN THREE KNIFE TRIMMER

an automatic combination for saddle stitching

Break the bottleneck in the production of saddle stitched booklets and magazines! Here are three outstanding machines that form an integral unit which feeds signatures, saddle stitches and trims, all in one fast, continuous, automatic operation.

The McCain Feeders *automatically* open and place successive signatures one on top of the other on the moving saddle of the Christensen Stitcher. The McCain Trimmer *automatically* receives the stitched booklets from the Stitcher, accurately trims them on three sides and delivers finished booklets. There is no costly handling, no waiting time between stitching and trimming.

Both the Feeders and the Trimmer can be attached to Christensen Stitchers already in operation in the field.

Send for the Illustrated Folder and complete information on these machines.

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says Glenn Parker
Production Manager
Kalmbach Publishing Co.
Milwaukee

"When our bindery load began to increase due to additional publications and longer runs, we found it necessary to increase our bindery capacity. Since you equipped our Christensen gang stitcher with McCain Signature Feeders and Trimmer, our production is up, and this automatic operation has eliminated our bindery bottleneck.

"To coordinate our binding and mailing we find it advantageous to run at 6500 and our production averages 6000 to 6200 stitched and trimmed magazines per hour. The trimming accuracy is unexcelled and we save a great deal of floor space by not having to handle skids of untrimmed books.

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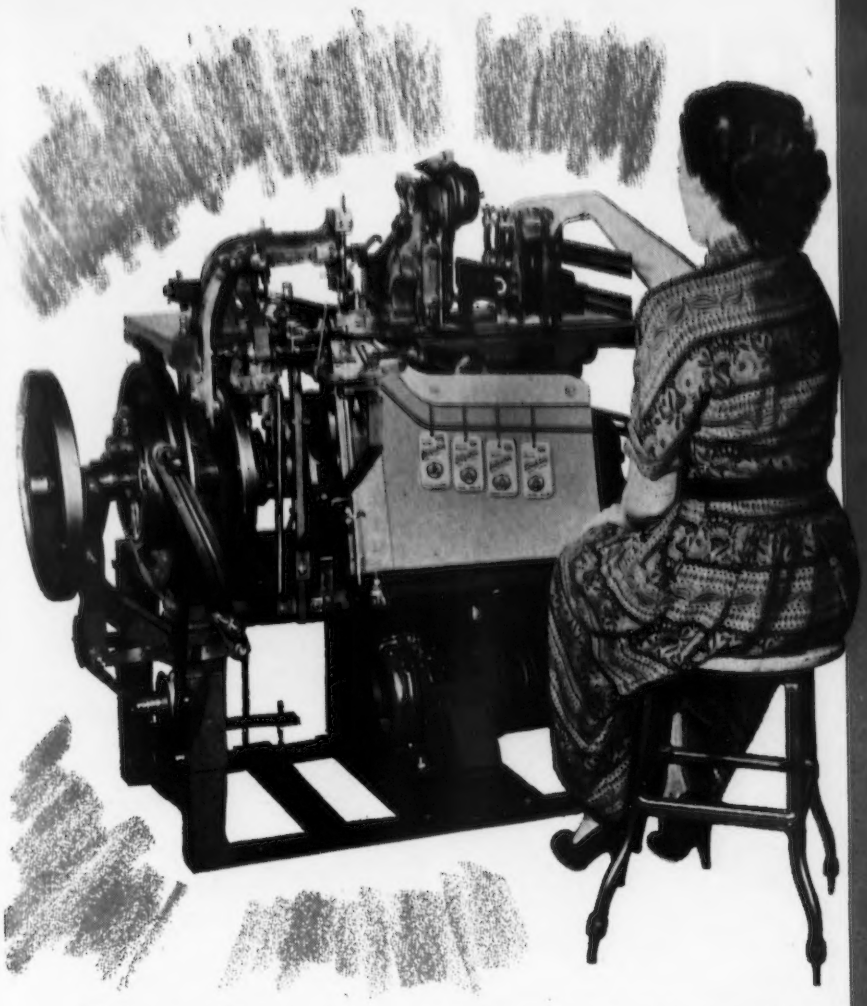

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Fastest Automatic Patch and Eyeletter

Attaches patch, punches hole, inserts eyelet in one operation. Patches can be attached on one or both sides, in any location on any shape tag or envelope in sizes from 2¼" x 1⅛" to 10" x 12". Takes ⅜" or ⅝" wide patch stock. Speeds with automatic feed to 6,000 per hr. Write for free Bulletin 19.

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Strings and loops cord on square or rectangular shipping and merchandise tags, in sizes from 1⅜" x 2¼" to 5" x 14". Speeds with automatic feed to 5,700 per hr. Tag threaded and looped with string from 12" to 20" lengths. Handles silk, rayon, polished cord, and string up to No. 12. Write for free Bulletin 16.

Automatic Wiring Machine

Threads wire on shipping and merchandise tags from 1⅜" x 2¼" to 5" x 14" long. Handles 21 to 26-gauge copper or steel wire single or double; from 5" single and 10" double to 9" single and 18" double. Speeds with automatic feed to 5,700 per hr. Also adaptable to wire tags in gangs. Write for free Bulletin 18.

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Automatically punches holes; inserts silk, cotton, or cable twist cords; ties and knots at 52 per minute. Feeds from 3" x 5" to 12" x 14" stock automatically, up to 18" x 24" semi-automatically. Write for free Bulletin 21.

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MACHINE COMPANY

Division of New Era Mfg. Co.
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Press, Hand-bundling Signature
Presses, Finishing
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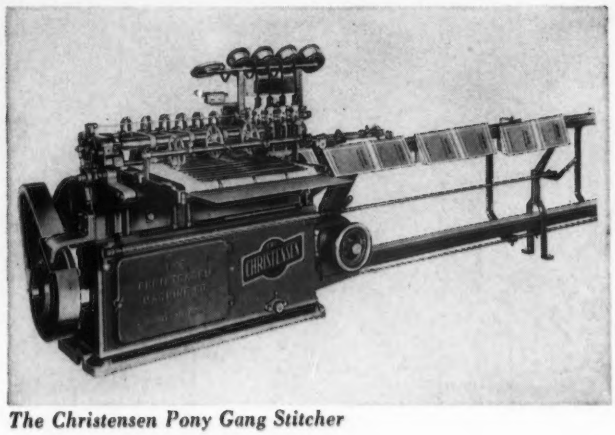

The Christensen Pony Gang Stitcher

To keep jobs moving through to completion without costly delays, your gathering and stitching must keep pace with your high speed folders.

In the smallest, as well as the largest binderies, the Christensen Pony Gang Stitcher matches the speed of the modern folder; gathers and stitches in a single operation at up to 9,000 signatures an hour — sizes from 2½ x 5" to 12 x 27".

This machine works quietly, accurately and economically — as fast as operators can feed it — and delivers the product neatly stacked.

When booklets of one signature are to be stitched, signatures may be placed on the saddle by one girl; or if two girls are used, the machine may be speeded up and each girl drops a signature on every other carrier, thus getting full production from the machine.

For multiple signature booklets one girl for each signature is placed at each station. Signatures are gathered until book is complete, after which it is stitched automatically.

Ask us to show you how the Christensen Gatherer and Stitcher can expedite work passing through *your* bindery, at the same time effecting economies you can hardly afford to overlook.

Automatic feeding for this machine is available with the McCain Signature Feeders. To the combination of the Christensen Gather and Stitcher and the McCain Signature Feeders may be added the McCain Three-knife Shear type Trimmer. This three-machine combination makes it possible to feed, gather, saddle-stitch and trim in one automatic continuous operation. Further information will be sent on request.

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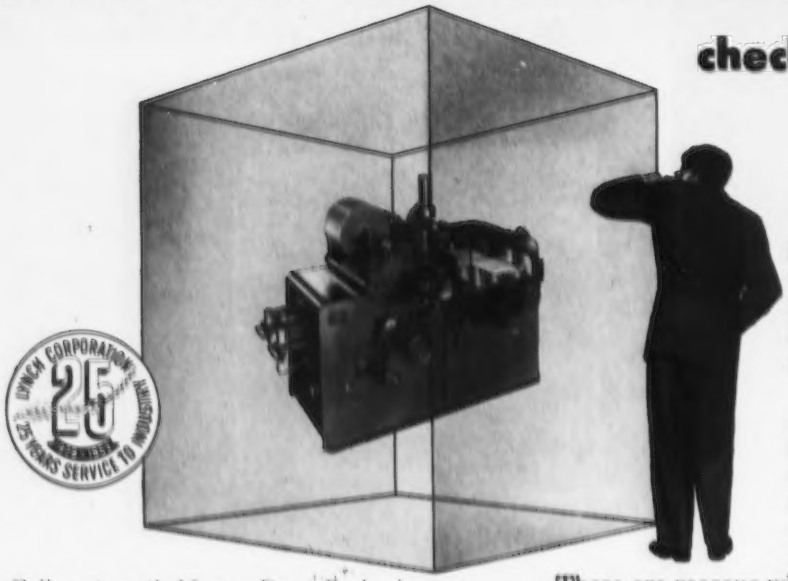
Be sure of the equipment BEHIND your package



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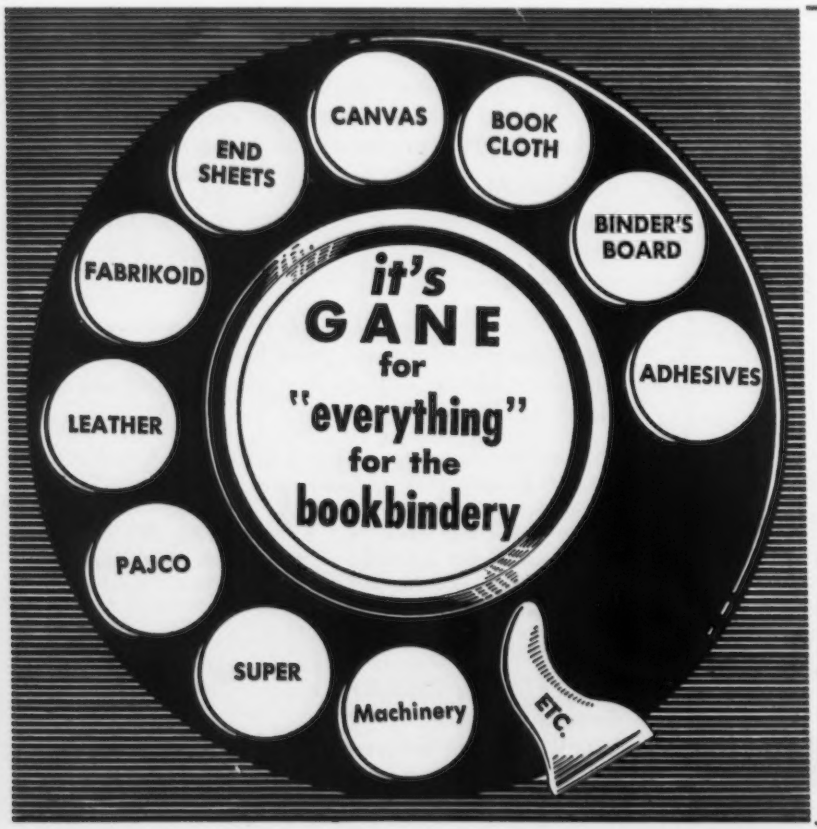

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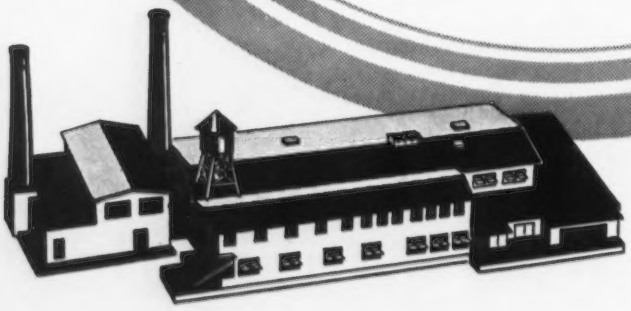

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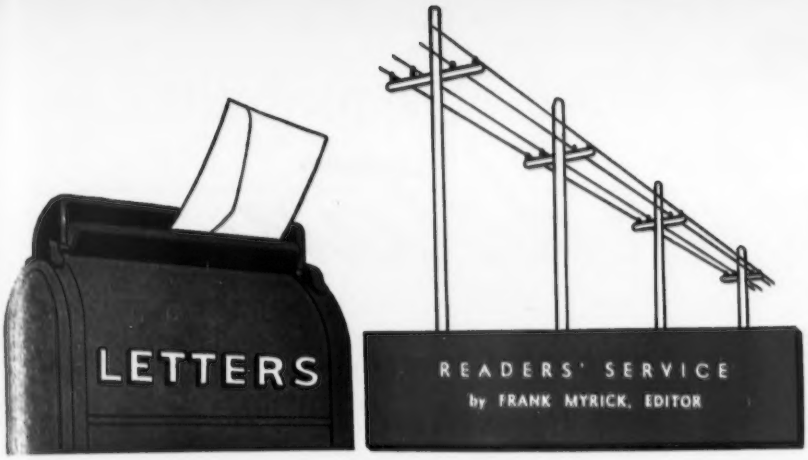


Gilding

Q. *In your recent Readers Service page, you refer to an article on gilding problems, of which I would appreciate a copy.*

WES M. HUTCHINSON
Grabau-Hutchinson Bookbinding
Buffalo, N. Y.

A. B&BP has had scores of requests for copies of this article, which it filled so long as tearsheets were available. When these ran out, typescripts of the article were supplied to readers, and will still be available to those who desire them. B&BP is planning a revised republication of this article in a forthcoming issue, because of the volume of demands for it.

Plate Makeready

Q. *Having read your note on makeready for plate forms, I would like more detailed information on what comprises cylinder packing and its total thickness.*

JAMES BOHATY, *Printing Analyst*
R. R. Donnelley & Sons,
Chicago, Ill.

A. Our information, which is still incomplete, originated in Leipzig, Germany, which, as you recall, is in the Russian zone. It first was reported in a Western German graphic arts publication, *Buchgewerbe*, then appeared in the British Patra bulletin. As soon as we have received material from the original German source, we will forward it to you.

Paper Ruling Book

Q. *Are there any books on the subject of paper ruling?*

BEN F. ANDERSON
Alabama Trade Bindery
Birmingham, Ala.

A. "Paper Ruling," written and published by John J. Pleger, has been the only book dealing completely, exclusively, and thoroughly with paper ruling. The book has long been out of print, and except for the remote possibility of securing a copy at a second-hand book store, there is little chance of seeing it. Perhaps you may be able to borrow a copy from some paper ruler. John Mason's "Machine Ruling" was published in England in 1946 by Sir Isaac Pitman & Sons Ltd. It is about 64 pages. We will attempt to find out for you whether or not it is still available.

Stitching Problem

Q. *We are enclosing a sample of a stitching difficulty we have been having. Since our plant is in Carson City which is a long way from expert mechanical help we would appreciate any advice you can give.*

W. C. TEDROWE, *Bindery Foreman*
Nevada State Printing Office
Carson City, Nevada

A. Although long distance diagnosis is open to error it would appear that there is trouble in the wire cutters which causes one leg to run off at an angle. The wire cutter on your particular model Bostitch #4 is designed so that it can be used in four different positions before it must be replaced. Frequently a nick will develop from long use in one position. It also appears as if not enough wire was being cut to complete the legs. If cutters are somewhat worn, better order a new set. Your clincher is not functioning correctly for the one leg is not turned over, and the other has a slight buckle at the top of the stitch. Sometimes a change in the weight of the wire offers temporary relief until repairs are made.

B&BP is planning to distribute a small book, "Maintenance & Operation of the ¼" Stitcher Head." This will answer most of the questions that arise in stitcher head maintenance and operation since it was written by an expert wire stitcher service man. When completed, the book will sell for about $2.00. B&BP readers will be informed at that time.

County Binders

Q. *Where may we secure the McMillan County Binders?*

L. JOHN MEREDITH
Hastings Daily Tribune
Hastings, Nebraska

A. The McMillan binders, which are loose leaf devices designed specifically for county records, are manufactured by the McMillan Book Co., E. Genesee & Almond Sts., Syracuse 13, N. Y.

Singer Sewing

Q. *Who manufacturers an automatic sewing machine which makes a stitch as per the sample enclosed.*

ROGER FOURNY
La Reliure Industrielle
Paris, France

A. The sewing stitch sample you sent us may be made by the Singer sewing machine which is manufactured by the Singer Sewing Machine Co., 149 Broadway, New York 6, N. Y. A similar stitch can also be done by the sewer manufactured by Union Special Machine Co., 402 N. Franklin St., Chicago 11, Ill.

Marbling

Q. *Thank you for the material on marbling and edge gilding which you had sent us. Can you give us the correct address of the Halfer Marbelizing Co., or any other which may specialize in marbling supplies. Have you information on the papers most suitable for this purpose and a source of supply for such papers and the finest imported French levant and other moroccos?*

T. L. HOGUE
Hogue Book Repair
Fremont, Ohio

A. The Halfer company has been out of business for some time, but you may be able to purchase necessary supplies from the Kohnstamm Co. at 87 Park Place, New York, N. Y. Papers suitable for marbling are carried by the Louis De Jonge Co., Woolworth Bldg., New York 7, N. Y., and Brooks-Loester, 12 Spruce St., New York, N. Y.

We have found it well nigh impossible to locate any first rate Oasis or French Levant. A few shipments were made recently but these were bought up by two or three binders. Griffin, Campbell, Hayes, & Walsh Co., New York, N. Y. has some imported moroccos.

Rotary Card Cutter

Q. *We are interested in purchasing a machine for manufacturing rotary cut index cards.*

S. P. RICHARDS PAPER COMPANY
Atlanta 3, Georgia

A. The Gibson Machine Mfg. Co., 165 Clymer St., Brooklyn, N.Y., makes the type of machine you are interested in. We have asked them to send you their product literature.

Quick Binding

Q. *We need some information on Quick Binding for thin school annual books which are printed on offset and coated stock.*

HERBERT G. LUDERITZ
S. K. Smith Co.
Los Angeles, Cal.

A. The Quick Binding Equipment Co., 15 William St., New York, N. Y., is sending all the necessary information on their automatic and semi-automatic Quick method of binding.

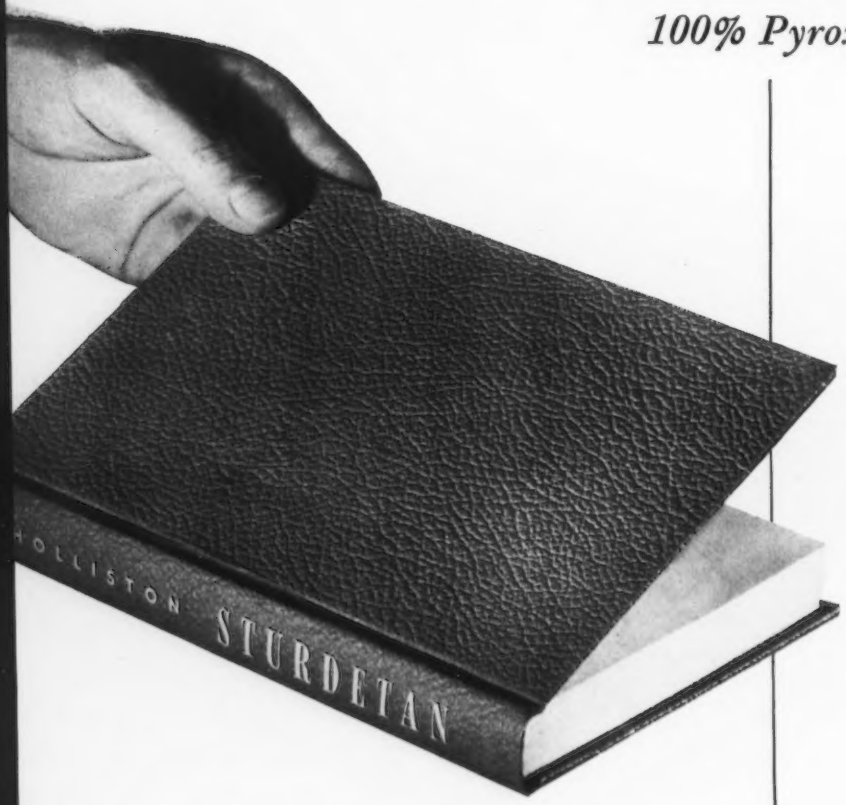
. . . and on page 66

PRODUCTION QUERIES

A B&BP department designed to aid book production personnel in the solution of their problems in methods and materials.

Sturdetan

The Book Covering Paper Material of 100% Pyroxylin-Coated Northern Kraft



Write today for the STURDETAN Sample Folder of Colors and Finishes.

Although we at Holliston are specialists in bookbinding fabrics, we believe in providing the publisher and bookbinder with the best possible materials in artful, useful and workable form. Where reputable use and economical cost indicate a sturdy, processed paper for case binding, we suggest STURDETAN.

The tough kraft base colors are thoroughly dyed, coated and protected with moisture resistant pyroxylin. There are 22 bright and attractive colors in smooth finish and in four cleanly defined embossed finishes. In standard 42″ width, STURDETAN is available from stock in any desired quantity; special widths to order.

THE **HOLLISTON MILLS** INC.

NORWOOD • MASSACHUSETTS
NEW YORK • PHILADELPHIA • CHICAGO

Manufacturers of Bookbinding Fabrics, Tracing Cloths, Coated and Impregnated Fabrics, Viodite Vinyl Coated Fabrics, Insulating Cloth Base, Rubber Hollands, Map Cloth, Photo Cloth, Reinforcing Fabrics, Sign, Label and Tag Cloths.

GATHERED & FORWARDED

THE MEN BEHIND THE MACHINES

NEITHER BOOKS, nor ledgers, nor carbon manifold sets, are the products solely of machines. To assume, therefore, that the best and the most equipment will automatically make for the best and the most efficient plant is not necessarily a correct assumption. It is the human element which will determine whether or not that equipment will be put to its maximum effectiveness. And it is the human element also which determines the general efficiency of a plant, just as much as the size of the folder determines the size of the sheet that can be handled. You cannot ram a 25x38 sheet through a 17x22 folder. Neither can you ram 100% production through a plant where morale has dropped 50% because somewhere within the company the human relationships have gone awry.

Are such statements mere generalizations? We think not. B&BP editors, in conducting their many studies of bindery equipment, have repeatedly found startling discrepancies between the performance of a machine in one plant, and its exact counterpart in another. Do machines have souls? No, but operators do.

To cite another case: In recent years there has been a considerable turnover in the personnel working in large eastern binderies. A large number of Puerto Ricans and Negroes are now employed in trade, edition, loose leaf, and other binderies. In most plants the physical output of mechanical performance, and the general overhead expense, has remained substantially the same. In others production has dropped and maintenance, repair, and other overhead expense have risen—all of them blamed on the new personnel. Does this mean that Puerto Ricans and Negroes cannot become efficient bindery employees? No! It means that relationships between the people at work, and between the employees and the employers, can exert a tremendous influence on production.

Is there an easy answer to it all? Perhaps not, but we do feel that in these turbulent days more emphasis will have to be laid on human relationships within the plant. Management's emphasis is too often concentrated upon machinery and accounting, valuable and necessary fields in themselves, but not enough. It is the foremen and plant supervisors who come to grips each day with the problem of human relationships within the bindery. They are the experts in the field, and they need to discuss their common problems. In their discussions we may find a clue to the mystery of the human heart as it beats in rhythm with a clanging machine.

It is our hope that at its forthcoming convention the Book Manufacturers Institute, as well as the other trade associations, will provide ample opportunity and occasion for plant foremen and supervisors to meet and exchange experience in this and other vital fields.

LET'S HAVE BETTER POSTAL SERVICE— NOT MORE INCREASES

THERE IS ROOM for considerable doubt whether the Postal rate increase bill will reach full approval this year. But we must not let this temporary respite lull the industry into believing that the threat of a 70% increase is staved off forever. Write your congressmen now to oppose the present bill and insist on a reorganization of the post office department, so that it may operate as an effective service of the government.

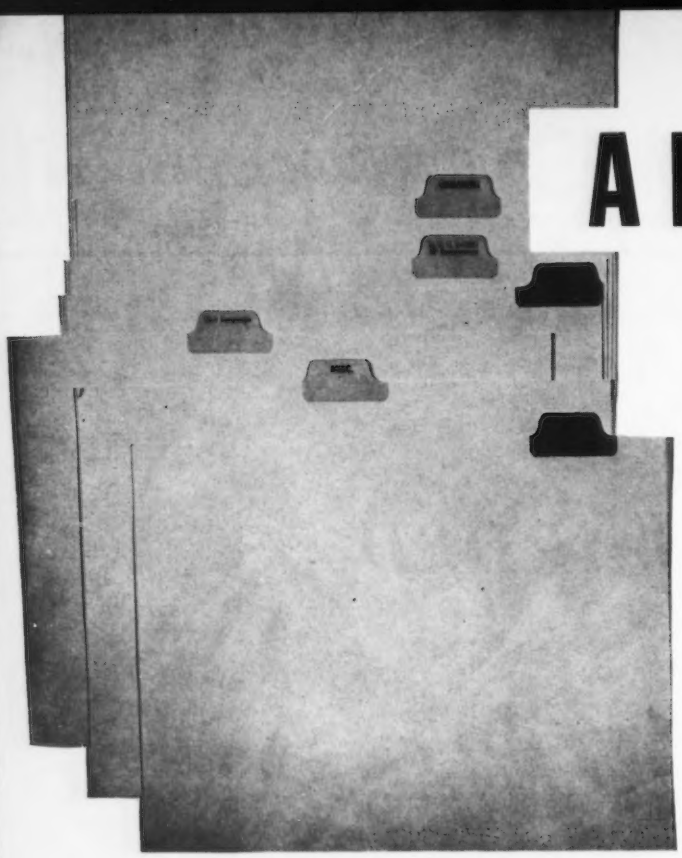
Some progress has been made in this direction, which might indeed, be almost worthy of an ovation. Free, franked mail, will no longer be honored quite so freely as it once was. While Congressmen and other government departments will still use the franking privilege, the post office will keep track of the amount of such free postage, and bill the respective users. While this will not likely save us any money, at least it will take this item out of the red column in the post office, and it is further likely that once these agencies have to pay for their own mail, even if it does come out of appropriations some of the volume will subside. At present it is estimated that a saving of some $36,000,000 a year will result from this measure.

There is little likelihood that all second-class and other postal increases can be defeated entirely. Industry has recognized that there is a need for an increase but is in strong oposition to the increase coming all in one swallow, which would wreck many small publications on the rocks of a 42% increase coming on top of what has already been issued.

The re-introduction of the bill is scheduled for the first order of business at the next session, which affords some valuable time to marshal the evidence for an orderly study of the proposed increases. Spend it talking to your customers and assembling data on what it would cost them if the increases go through—remember, not only second class, but first class and air mail, third class, and book rates are involved. Register your protest and your information with your trade association and with your Congressmen. Above all, let's not sleep at the switch!

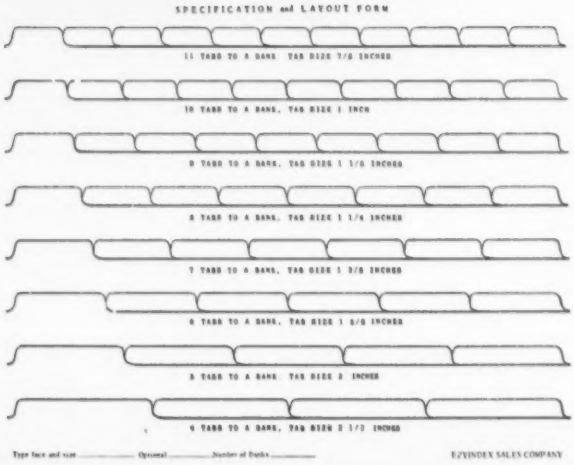
AN INDEX TO

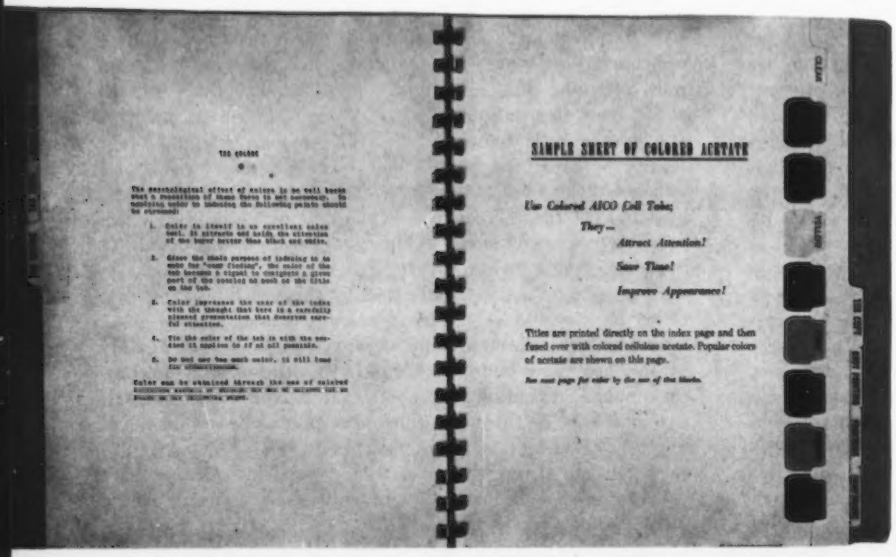
PART ONE: EXTENDED TAB TYPES



Above, a set of cellulose acetate visible index sheets, showing a variety of tab colors, and width of extensions, and at right a typical layout sheet supplied by index specialists showing arrangement of various size tabs in banks, courtesy Ezyindex Sales Company.

Below, G. J. Aigner's catalog of extended tab styles showing a range of colors and tab index units at left and right hand edges of catalog.





Charles H. Denison, the founder of modern American indexing, would never recognize his progeny in its gleaming modern dress of cellulose acetate, fused to divider pages of books by heat and pressure! Even the thumbcut leather tab index has been mechanized in its production until only in its finished form is it recognizable as stemming from its precursor. And other children, the step index and the straight-cut-round-hole, version have leaped into prominence, too.

But the biggest change of all has been in the development from the old extended tab type commonly found on journals, daybooks, ledgers, etc., to the modern colored, transparent, alphabetic or specially printed, plastic extended tab style which has swept through American catalogs, merchandising, and other printed material where easy, quick reference to sought-for material is a must. This change has encompassed only 75 years.

Just when extended tab indexing came into being it is hard to say but it had reached a considerable volume in the early 20s, when the development of celluloid brought the use of tabs into a new frenzy of usage.

Thumbcuts impractical

Probably because so many early blank books were written in so close up into the margin, or in the case of account or record books, had columns of figures running close to the trim edge, the use of thumb cut indexes presented some difficulties. Hence the development of the extended leather tab, usually found in alphabetic style only, which was attached to the page edge by glue. As the demand for index headings continued to grow these began to bulk the fore-edge considerably, often tore out, necessitating a repair job in order to get the new tab in proper sequence, and under pressure of use, the tab often became undecipherable.

INDEXING

In this and succeeding articles B&BP is endeavoring to trace the development of the various types of indexing, which form so profitable a bindery service. In the preparation of this article, B&BP is greatly indebted to Lloyd Keenan (Index Sales Co., Chicago) G. J. Aigner and C. W. Clemen (G. J. Aigner Co., Chicago), and Charlie Busk (Ezyindex Products Co., Flushing, L.I.) for their invaluable assistance in presenting statistics and other helpful information as to types of indexes in use in the extended tab field, and how they can be utilized.

The History, Development and Profitable Promotion of Index Service by Bookbinders

Somewhere along the way, someone apparently got the idea of correcting these faults to some extent, and thus the index shield was born. A strong gummed holland cloth is slotted in the center to fit over the tab body and glued on the entire under side, so that, folded, it could be adhered firmly to the page. These are still in use, but fortunately, margins have been improved so that the shield does not cover any important figures.

With the development of the various forms of loose-leaf in the late 1880s and '90s, the door was opened for the vast expansion of loose-leaf indexes as well as for indexes of all types, for here was a brand new field of bookbinding in need of index devices for facilitating reference. The industry wasn't long in supplying them.

First styles

Probably the first loose-leaf index came about as an extension of the old leather tab index, with a heavy stock diecut so that the tab protruded beyond the fore-edge of the book. It is likely that after the early sheets of this nature tore, experimenters turned to heavy index and tag stock and discovered to their delight that it stood up for a reasonable amount of time. As usage increased, these tabs were lined with leather in a hybrid version of the standard leather tab, which meanwhile had a field day in early loose-leaf ledgers.

It appears as if the form of the leather tab shield made its mark in the development of the celluloid and later the cellulose acetate tab, for this portion of the extended tab follows much the same outline as the cloth (holland gummed) shield which fits over the leather tab.

The first extended tabs were basically 13 or 26 cuts of the alphabet, but given the form to utilize, industry, aided and abetted by the index supply firms which soon sprung up, readily found even more effective methods of utilization, so that index tabs which were large enough to contain two or three long words arranged vertically, and in some cases horizontally, began to make their appearance. Today, thanks to the extension of the manufacturing facilities of the index suppliers, indexes can be custom-made in any combination of tab color, printing, extension, or coating, that one could possibly demand.

Moreover, indexing has not only spread from bound books to loose-leaf, and into catalogs, price books, and similar articles, but has spilled over into filing materials, and scores of other office and home uses.

Catalog biggest source

Probably the greatest source of index business today is the typical industrial catalog, especially those of large scale firms who make thousands of individual parts, models, etc. To facilitate customers' use of these catalogs endless numbers of extended tab, thumb-cut, step, leather extension, straight round hole, and hand attached strip insert units have been produced. Price books, directories, parts lists, sales presentations, loose leaf and otherwise, are but a few more of the leading contenders for top honors in volumes. Generally speaking, virtually any book, brochure, pamphlet, in which a prime essential is facility of ready reference, is a candidate for an index job, before, during, and even after its' being bound.

That is perhaps one of the best features of this division of business which offers such excellent possibilities of plus business for binders of every type, without expensive investments in equipment. Even after the book is bound it is still possible to index it in some form, perhaps thumb cut, or strip index tab extension, or even the older leather tab. However, planning for an index while the book is in preparation is the best way of insuring that the book will have the ulmost of practical use value. For the industrious binder who is seeking ways to escape the traditional "service firm" tag, and to "index" himself as a creative, valuable merchandising idea source, indexing offers him some unusual possibilities.

Index service advantages

Particularly for the binder engaged in catalog, display, and sales presentation cover making and binding, the promotion of index devices affords him a leg up on both competition and a closer tieup with his printer outlets. Offering a complete index service enables him to add something "extra" that makes the catalog or other product, much more useful, yet does not put a premium price on its production. Moreover, indexing need not be confined to one price level in his shop for it can be applied with equal ease to the fine leather-bound book, the small price list or the miniature catalog. It may be as simple as two banks of three tabs each, or as complex as ten banks of ten each.

Index service affords the binder a simple and logical way to increase sales commission and profits. The index can, on occasion, even double the volume of a binder sale.

As indexing grew in demand, it became apparent that special machinery and especially trained help were needed to take it out of the hand-operation, luxury class. While volume remained high, for individual binders to operate their own index departments, ran into quite some expense. Considerable skill and judgment was needed to perform the work.

Production problems

First the index divider pages had to be printed, and the problems of gripper clearance caused some difficulty. The normal ¼" required often impeded the production of the right kind of tab. Moreover, it introduced a printing op-

eration into the midst of a binding task, which was not welcome to many binders. Then the celluloid tabs had to be diecut out of the raw stock, after which the indexes had to be diecut to the right shape. Then came the task of affixing them to the celluloid, the presence of which in large quantities constituted something of a fire hazard.

Affixing the celluloid was the next hurdle. In some instances, a small amount of ether was deposited on the area, from a cone suspended overhead, a heating pad applied and the whole fused to the paper under heat and pressure. This, of course, added other fumes to the fire hazard as well.

All these factors, plus the feast or famine aspect of the catalog business, soon discouraged many a binder from offering index service. Thus he found the advent of the specialist of great value to him, in that he was able to offer service, and yet not tie up his normal production with rush work, and maintain a costly and idle department during other periods.

Index specialists

Furthermore, in purchasing indexes and index service for special work through the specialists he was able to expand his coverage of the market to all forms of indexes. Thus he was able to reach the small user with the cheapest form of celluloid tab index, the standard alphabetical arrangement, the special indexing and even the older styles of extended leather tab, if need be.

The most elementary type index tab is the strip type, which is sold in several forms, the simplest of which is the stiff gummed holland folded and treated with a remoistening gum, sold in strip form, which the customer cuts, letters, and applies to suit his needs. These are usually sold to individuals for indexing already completed books, such as a personal telephone book. Not long afterward, there appeared this strip tab in plastic with a slot into which the desired lettering could be inserted and changed at will. It comes in almost exclusively cellulose acetate and may be applied by remoistening and pressure with the fingers, the plastic material being applied in the factory to a strip of holland or cambric.

The strip type is usually sold in stationery stores, office supply counters, etc., is packed customarily in 6" strips with A-Z index and blank strips which may be cut to fit the desired length of tab. Another method is to pack 16 ready-cut tabs in various colors. Edges of almost all strip types are beaded, except, of course, the elemental cloth strips.

The big seller

The most common form is the specially printed index, with the headings printed on the tabs, then coated with the transparent (clear or colored) acetate or celluloid. Both tab and the latter are diecut to the correct size and the tab applied under heat and pressure to the page. To be of top quality, the index tab protection, if pulled loose from the page, must pull the surface of the paper with it, and then only after considerable pressure has been applied. If it strips off easily, it is of doubtful value in use.

The special printed indexes may be handled either completely by the specialist, or they may be printed according to a layout supplied to the latter by the purchaser and sent to the specialist for completion.

Varieties, too

The special strip index may also be purchased printed and diecut only without any transparent clear or colored covering, i.e., clear, which is applied later by the purchaser with a special adhesive. Or another combination is the printed title on a small folded sheet, to be inserted between the open sides of the tab, and the whole applied to the page by hand.

Insertable tabs are produced with both rounded corners and beaded edge as well as with square corners and no beading. In each case the tab is in tube form so that the proper title can be written or typed on a folded and partially perforated insert which is slipped into the opening of the tab.

A well-made tab lies flat, and does not wrinkle or "wave" the stock to which it is affixed, hence the index manufacturer uses only the finest and smoothest of special cellulose adhesives, to eliminate any danger of such occurrences.

Layout service

By attention to detail in ordering special indexes, the binder can eliminate any confusion or error and insure fast delivery. He must be clear in his copy for printing, in his definition of the number of tabs to the bank, binding edge, the quality of paper desired, type face, style, and direction of reading printed copy.

Other factors which must be specified in ordering tabs are: page size (without tab), binding edge *first;* paper basis weight and color, and construction; actual binding size, whether or not rounded corners, the number of tabs to the bank and how arranged in one or more banks, and how many banks to each set.

Virtually every index service house offers layout sheets to simplify the transfer of this information properly, and most of them are supplied without the service firm's name so that the binder may have them imprinted with his own name if he wishes, to impress on his customer the completeness of his service, without the customer learning that the work is done elsewhere.

Copy styles

Copy for indexes may be set in several styles as follows:

Tumble: left reading on the right hand side of spread, and left reading on the left hand side of the next spread.

Head to head: Similar except that on the reverse the copy is also right-reading.

It may be set horizontally with the tab as described above, or, if length of word and/or abbreviation provide, it may be set at right angles to the trim edge. It may be set "pyramid" (reading vertically), but this is not recommended for long words.

The insertable tab types are likewise available in many styles, with stops built in for either left or right hand insert when used as guide cards.

Stocks used

Divider pages are usually made from 32# ledger with up to 100% rag content, 100 to 150# manila, or in some cases tag cloth is used.

The selection of paper stock for the index is a point which the specialists

ANSWERS EVERY QUESTION *you can possibly ask about book production —from the organization of a manuscript to warehousing and shipping the finished books.*
(see page 24)

encourage the binder to be fully informed thereon so that he may see that the customer gets the most value for his money. This is his opportunity to "prescribe" an index that will do the best job for that customer.

Special long fiber ledger, heavy duty tag, bristol, and Kraft are also suitable and of course, special preferences may be handled at extra cost.

Standard tab extensions are 3/8" and 1/2", but extensions of 1/4", 5/8", and 11/16" are available on order. Minimum tab length is 3/4", and maximum is almost unlimited, though few go beyond 2".

Most sheets are cut 1/32" under dimension so as to be certain they do not extend beyond the cover or body sheets. If the book is to be round cornered, index sheets should be likewise.

Colors play an important role in tab indexing and most index suppliers offer quite a range, among them such colors as these: green, blue, yellow, red, pink, brown, amber, orange. One firm offers 16 stock colors, still others on special order.

The Weathervane

¶ Three-dimensional comic booklets, complete with colored eyeglasses, are now flooding the newsstands. 3-D juvenile books, using the same two-color or double-halftone technique, will soon appear to take advantage of the new fad's popularity. . .

¶ Mergenthaler Linotype Co.'s long-awaited photocomposing machine—which will not look like a Linotype at all—will soon be exhibited. General production and sale will follow only after extensive field testing. . .

¶ Split manufacture, in which a publication is printed in one part of the country, and bound in another, appears to be on the increase. Triangle Publications' TV Guide, for example, is now printed mosty by gravure in Eastern plants. Editions are then sent to Western cities where locally-printed inserts are gathered and the final binding is done. . .

¶ The Direct Mail Advertising Assn. is meeting in Detroit, Sept. 30-Oct. 2. One of the headaches to be reviewed will be the threatened increase in U.S. postal rates which may seriously affect the use of direct mail advertising folders, catalogs, inserts, and other bindery products and services. . .

¶ Nine of the 48 states still maintain state printing and binding plants which compete with private industry, worried businessmen observe. California's is the largest, employing over 400 people. Small state plants operate in Kansas, Oregon, Washington, Maryland, Virginia, New Hampshire, Nevada, and North Carolina. There may be others. . .

¶ The Screen Process Printing Assn. meets in N. Y. Nov. 1-4. The silk screen business has grown tremendously in the past few years, with an impact upon the book world, especially in covers and jackets. Some of the new fast presses may tempt screen printers to go all-out for the book cover business. "Mitography," by the way, a coined word designed to replace "silk screen printing," doesn't seem to be catching on. . .

¶ Pen ruling may find a strong competitor in the new photographic composition machines. The ruling is done on the negative and plates may be made either for offset or letterpress printing. Offset ruled forms have been quite successful. . .

¶ Grainless, presensitized, Lithure, Aller, and all the other offset plates now bewildering book lithographers because there is such an abundance to choose from, will be studied and reported on at the National Assn. of Photo Lithographers meeting in Chicago, Oct. 28-30. . .

¶ The National Printing Equipment Assn. will hold its convention in Washington, D. C., concurrently with the P.I.A. confab, Oct. 5-8. A topic not publicized, but which will undoubtedly be discussed, is the effect of foreign printing and binding machine imports upon the sale of U.S.-made equipment. . .

¶ Western Printing & Litho. Co. of Racine, Wisc., recently scrapped a 20-year-old Harris four-color offset press instead of selling it when a new press was installed. Reason given: cheaper in the long run to scrap rather than face competition if it were sold. . .

¶ Press makeready techniques, and new ideas for saving time, are going to be the objects of same detailed study at the Makeready Conference No. 2 which the Research & Engineering Council is sponsoring in Cincinnati, Oct. 1-2. . .

Type styles

Condensed faces, such as Vogue, Gothic, and Futura Medium have proven to be the most popular type faces. Layouts are usually supplied to printers with the binding edge measured in picas so as to simplify their production of the printed piece.

Body printing on the index sheet is simple and inexpensive and highly recommended as an excellent chance to "billboard" material in front of the customer as he uses the book. There is no limit, of course, to the copy, artwork, and color that may be applied here. However, the index suppliers suggest that the binder make certain that the tab can be fused to the printed sheet. For example, it is difficult to adhere the tab to a heavy bleed area. Special cover stocks with not too heavy a grain may be used to good effect.

Punching & reinforcing

Punching of index sheets for use in ring, post, prong, and other variants of loose leaf binders, as well as for mechanical binding, is also supplied by the specialists, who are particularly emphatic on the necessity for sturdy stock so that the index may function effectively the entire life of the book without tearing out. However, several special reinforcing devices are available, such as cloth stripping, plastic reinforcements at top and bottom holes of binding edge, thin copper stripping, gummed holland rings, or cellulose acetate rings on both sides.

Since reinforcing tends to build up the bulk of a book, the binder should be certain that ring or other metals are supplied with ample capacity if many reinforced pages are to be used.

Although some standard tab production machinery is available on the market, most of the manufacturers of these tabs in volume, have developed their own production machinery to simplify operations and reduce costs. They maintain sizable staffs of specialists trained for this particular type work whose skill is maintained by round the clock production. These mass production facilities have enabled them to bring unit prices down so as to be within the reach of practically any budget.

But this same investment will save a salesman or a customer many times its cost in facilitating his use of the catalog, price list, or other indexed matter.

HOURLY COSTS HELP

Detailed Study, Based on Wage Scales, Depreciation

ESTIMATING COSTS in pamphlet binding production continues to be the number one problem of binderies everywhere. Accurate costs figures can act as a barometer of plant efficiency and a guide to pricing. The difficulty, however, is that one's own estimated costs may be completely out of line with the actual costs. Only a detailed study of bindery machines, wage scales, and accounting practices can result in reasonably close estimates of the cost of machine and hand operations in the bindery.

Such a study was recently completed by the Graphic Arts Association of Illinois, Inc. as part of its series of factory and all-inclusive hour costs for bindery operations for use by its members. The revised cost figures, based on increases in the bindery contracts as of July 3, 1953, were prepared under the guidance of Arthur W. Brooks, director of technical and educational activities, and F. J. Bagamery, secretary and general manager of the Graphic Arts Association of Illinois.

A revised format was also used by the GAAI to make the figures easier to study, compare, and to check against the individual bindery's experience. Any great discrepancy between one bindery's figure, and that of the GAAI estimate would indicate that there was some unusual situation within the plant that needed correction. All the rates shown are cost figures, and do not include a mark-up or profit. The hour rates shown do not include stock storage and handling, or packing, shipping and delivery, all of which must be considered before making any estimates for a job.

In arriving at the estimated cost figures for bindery machines, obsolescence and depreciation was figured on a ten year basis. Current prices were used on new models of equipment, and other equipment was valued on the basis of reconditioned or rebuilt prices as of May 1, 1952.

Productive time on machinery and hand operations was set at 80%, thus making full allowance for makeready, minor stops, etc. Two sets of hour costs were computed, the first set for the factory hour cost, and the second for the All-Inclusive hour cost which took in that particular machine's share of general expenses.

General administrative and selling costs were figured at 34% for one shift operation and 14% for a second shift.

In addition the costs were again broken down according to the number of shifts and the hours worked each week. The complement used on the machines was that set by the union contracts. Stitcher cost, in the case of Item 18, was computed on the basis of two girls and one operator for three machines. The additional station cost, Item 19, includes one girl and 1/3 helper. On the Sheridan straight line trim the cost includes an operator and two helpers. The line number on the manning chart refers to the line in the hour cost chart.

A new contract, effective July 3, has been negotiated between the Franklin Assn. of Chicago and the Bookbinders' and Paper Cutters' Union No. 8. It provides for a $5.00 increase in previous rates, extending to January, 1955. Insurance and pension benefits are also included in the agreement and become effective July 1, 1954.

Contracts scheduled to expire in October, 1953, are those with the Bindery Women's Union No. 30, the Bindery & Specialty Workers Union No. 182, and the Paper Rulers' Protective Assn. No. 26.

BINDERY EQUIPMENT MANNING

As included in Budgeted Hour Costs

LINE	OPERATOR	HELPER	GIRL
1. Cutter 35"			
to			
7. Trimmer—Brackett, Lawson	1		
8. Folder Cleveland W, WWF, WWC-14x20			
to			
16. Folder Dexter N 4/16-D/32-42x56	1/3	1/3	1
17. Signature Sewing Machine	1	1	
18. Multi-Station H. F. Stitcher, 1st. Signature	1/3		2
19. Multi-Station H. F. Stitcher, Each Add'l. Sig.		1/3	1
20. Bracket Stripping Machine U.	1/3		2
21. Bracket Stripping Machine E.	1/3		2
22. Ruling Machine, Hand Feed	1		1
23. Ruling Machine, Mach. Feed	1		
24. Ruling Machine, L-Type, Mach. Feed	1		
26. Bindery "C"—Girls' Small Machines			1
29. Sheridan Gather and Side Stitcher	1		2
30. Sheridan Gather, Side Stitch and Cover	1	1	2
31. Sheridan Gather, Side Stitch, Cover & Trim	1	1	2
32. Sheridan Straight Line Trimmer	1	2	

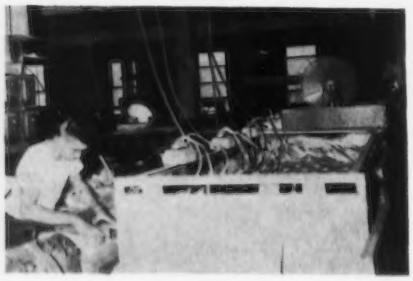
TRADE BINDERS ESTIMATE

nd Overhead Costs, Makes Accurate Estimates Possible

BINDERY MACHINES AND OPERATIONS	FACTORY HOUR COST				ALL-INCLUSIVE HOUR COST			
	36¼ HOUR WEEK		40 HOUR WEEK		36¼ HOUR WEEK		40 HOUR WEEK	
	1 Shift	2 Shifts	1 Shift	2 Shifts	1 Shift	2 Shifts	1 Shift	2 Shifts
1. Cutter, 35"	5.19	5.09	5.30	5.23	6.96	6.32	7.11	6.48
2. Cutter 40"	5.63	5.39	5.70	5.60	7.55	6.72	7.65	6.84
3. Cutter, 44"	5.77	5.51	5.83	5.61	7.74	6.86	7.83	6.98
4. Cutter, 50" and 52"	5.90	5.60	5.95	5.70	7.90	6.97	7.98	7.08
5. Cutter, 56"	6.08	5.73	6.11	5.81	8.14	7.14	8.20	7.23
6. Cutter, 64"	6.36	5.86	6.28	5.94	8.39	7.31	8.43	7.39
7. Trimmer—Brackett, Lawson	6.03	5.71	6.07	5.80	8.07	7.12	8.15	7.21
8. Folders—Cleveland W, WWF, WWC-14x20	5.76	5.67	5.89	5.82	7.71	7.05	7.89	7.22
9. Folder—Cleveland OS 19x25 and OO 22x28	6.02	5.85	6.12	5.98	8.07	7.28	8.21	7.43
10. Folder—Cleveland M 25x38	6.23	5.98	6.31	6.10	8.33	7.44	8.46	7.59
11. Folder—Cleveland MS 26x40	6.50	5.98	6.56	6.10	8.71	7.70	8.80	7.82
12. Folders—Cleveland MM 28x44 and Dexter 189A 39x52	6.66	6.30	6.71	6.39	8.92	7.85	8.99	7.96
13. Folder—Cleveland K 39x52	7.02	6.56	7.04	6.63	9.39	8.18	9.43	8.27
14. Folder—Cleveland KK 42x62	7.65	7.02	7.62	7.05	10.25	8.77	10.21	8.80
15. Folders—Dexter 191A-44x58 and Dexter 104-D/16-42x56	7.19	6.69	7.29	6.75	9.63	8.34	9.64	8.41
16. Folder—Dexter N-4/16,D/32-42x56	7.53	6.93	7.50	6.97	10.08	8.66	10.05	8.70
17. Signature Sewing Machine	5.76	5.68	5.87	5.81	7.72	7.06	7.87	7.21
18. Multi-Station Saddle Stitchers, H. F., Inc. Christensen Pony; 1st Signature	7.61	7.47	7.76	7.64	10.19	9.27	10.40	9.49
19. Saddle Stitchers, Each Add'l. Sig.	3.72	3.73	3.81	3.83	4.99	4.63	5.11	4.74
20. Brackett Stripping Machine "U"	7.21	7.16	7.38	7.35	9.66	8.89	9.89	9.11
21. Brackett Stripping Machine "E"	7.39	7.28	7.54	7.45	9.90	9.04	10.11	9.25
22. Ruling Mach., Hand Feed	7.70	7.59	7.87	7.78	10.31	9.42	10.55	9.65
23. Ruling Mach., Mech. Feed	5.31	5.12	5.41	5.24	7.12	6.37	7.25	6.52
24. Ruling Mach., L Type, Mech. Feed	5.90	5.59	5.98	5.71	7.90	6.96	8.02	7.10
25. Bindery "B" Men's Hand Work	4.93	4.89	5.07	5.03	6.61	6.08	6.79	6.25
26. Bindery "C" Girl's Small Mach.	2.92	2.87	2.97	2.94	3.91	3.57	3.98	3.64
27. Bindery "D" Girl's Hand Work	2.74	2.73	2.81	2.80	3.67	3.38	3.76	3.47
28. Misc. Auxiliary Help, Men	2.95	2.93	3.02	3.01	3.95	3.64	4.05	3.73
29. Sheridan Gath. Side Stitch	12.56	11.91	12.65	12.07	16.84	14.84	16.95	15.03
30. Sheridan Gath., SS and Cover	17.67	16.41	17.65	16.54	23.68	20.47	23.65	20.63
31. Sheridan Gath., SS Cover & Trim	20.45	18.42	20.17	18.37	27.40	23.04	27.02	22,96
32. Sheridan Straight Line Trim	14.36	13.32	14.21	13.34	19.24	16.62	19.05	16.75

THREE ROADS TO SUCCESS

Careful Estimating, Consistent Pricing and Flexible Services



ONE OF THE FIRST SIGHTS to greet the eye of the New England traveller going through Hartford, Conn., is the huge sign, "Fisher Bindery," that fronts the railroad station in the heart of town. Originally occupying a space scarcely larger than the present-day office, this busy trade bindery now takes half of the second floor and one-fourth of the third at 74 Union Place. While it used to specialize in mechanical binding, the plant can now offer a complete finishing service to the trade, using as a slogan: "We can bind and finish anything that is printed." Trade and pamphlet binding is a highly competitive business, and yet the comparatively modest Fisher Bindery, halfway between the giants of New York and Boston, has not only survived but grown since its establishment in 1941.

Success secrets

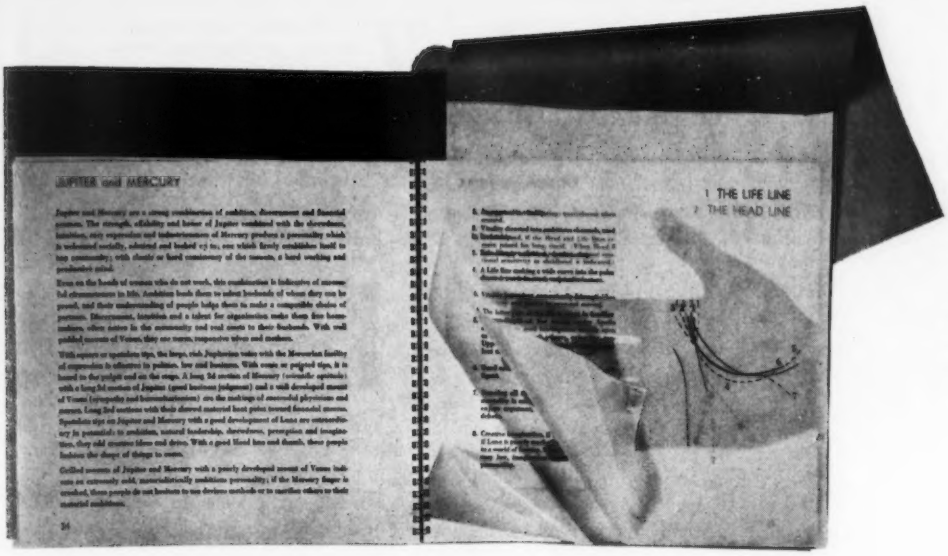
Is there any secret to the success of this bindery, and can it be learned by other trade binderies and finishing plants? There may be a number of reasons, but three stand out: careful estimating, consistent pricing, and diversification of products with flexibility of services.

George Fisher started his association with the graphic arts industry as an accountant of a U.S. Envelope Division. In poring over the company's figures he saw that the success of a company depended not only upon its plant operations but also upon correct accounting practices and cost systems. In other words, the best shop in the world could go bankrupt if management did not know its own costs and proceeded to price itself out of business and to take unprofitable jobs. When the opportunity came, he purchased the small department, added a few bindery machines, and went into business himself. That was twelve years ago and he's still going strong.

Fisher is seldom in the plant, that being run by his capable foreman, Lewis S. Maddocks. He devotes his time to the business management and supervision of all phases of the work; in which he is aided by his wife, Aldene Fisher, his assistant manager.

No pressure prices

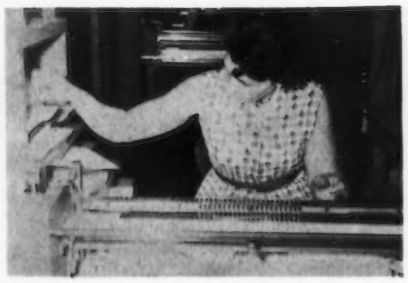
All jobs are estimated. He prides himself on having a "One Price" shop in which the quotation is based upon an exact cost analysis and does not fluctuate according to the importance of the customer, or the pressure of idle machines. The consistency in pricing and its solid basing upon actual costs, he says, may have meant lost jobs on occasions but in the long run it has proved itself profitable. Most of the jobs which do come in now, come in without any request for a



Across page: A string of assorted tags, typical of the tag stringing work done in this Connecticut plant. This page: A most unusual two-in-one book in which transparent leaves mark the differing lines on the palms of various types of hands.

IN TRADE BINDING

Make for Good Business, Says Hartford's Fisher Bindery



In the usual order: a) George Fisher at work. b) An interior view of the plant as seen past the frame of an infra-red drying conveyor apparatus. c) Operator removing stringed tags from a Graeber machine. d) Seal-O-Matic and Wire-O machines in foreground and gathering tables in background. e) Girl adjusting bins in snapout carbon set work on a J. Curry Mendes collator-tipper.

price quotation, the customer having learned from experience that the price will be fair and reasonable.

On the road throuout Connecticut, Massachusetts and Rhode Island, Fisher Bindery is ably represented by Roman G. Mercer. Mercer also assumes the duties of the office when it is necessary for the Fishers to be away.

Plant equipment

Like most trade binderies, Fisher's appears to be a conglomeration of assorted machines, tables, and skids. A series of eight folders taking sheets from 35" x 45" down to 1" x 1½" line the far wall. Single head and gang stitchers take up to 1" in thickness. Paper cutters, straight line and rotary pinhole and slot perforators, together with automatic, semi-automatic and regular punches (with one of the largest assortment of dies in New England) spot the center. Gluing equipment with a home-made infra-red conveyor drying arrangement, sheet pasters, a Seal-O-Matic self mailer sealer, mounting and easeling equipment, eyeletting machines, gold stampers, die cutters, embossers, and coating equipment complete the main floor layout.

Upstairs there is a battery of three J. Curry Mendes tipping machines for the growing volume of snap out sets and similiar carbon manifold work. A Graeber tag stringing machine is kept constantly busy by a sizeable amount of stringing and knotting work in the production of tags and advertising pieces. In addition to Wire-O, in which Fisher pioneered when it first appeared, the plant does Plastico and other mechanical bindings.

Scribner book

One of the most unusual jobs handled in the plant was the binding of "Find Your Fortune in Your Hand," a Charles Scribner's Sons book which consisted, basically, of two books bound together so that any page from the second could overlap any desired page in the first. The first book, consisting of 56 text pages, was Wire-O bound the usual way. The second book consisted of 21 transparent sheet overlays which were wire stitched to the top of the inside back cover. Each of the transparent overlays could then be pulled down over any desired page. Register had to be exact throughout.

Eighteen are currently employed in the plant, the oldest being Barthold Katzung, an 88-year-old operator of a Cleveland folding machine who has been a printing and binding machine operator for 70 years. No one knows if George Fisher himself will reach that record, but if he does then the Fisher Bindery of 1990 would be a sight worth seeing!

Production A-Z

Capsule summaries of useful production ideas and techniques, some new and some old, for busy readers in all divisions of the bindery industry from A to Z.

ACCOUNT BOOKS which require flat opening are frequently sewn on Philadelphia patent-back guards. Each signature is sewn (usually by hand) to a folded strip of cloth, known as a single guard or to an accordion-folded strip, called a continuous guard. The last few stitches would be doubled and the ends of the thread tied inside the guard so they would not ravel. In rush jobs the ends could be glued down inside the guard.

BLANKBOOK COVERS which undergo a great deal of use and abuse can be strengthened by giving them a coat of shellac. This will provide extra protection from wear and moisture changes.

COLLATING MARKS on the spines of gathered signatures, forming a diagonal mark, are the simplest way of making sure no signatures are missed in a gathered book or magazine. Another suggestion: a brief line on each first page of a signature with numbers or symbols identifying the job and its sequence in the gathered book. So placed that it is trimmed off on the cutter.

DRILLS MUST be kept sharp for dull drills will slow down production on the drilling machine, will give ragged uneven holes and may break because of overheating. Where the drilling machine is used constantly it's advisable to sharpen the drills every two hours. This can be done either on a lathe in the shop or on the sharpening equipment supplied with the machine. The angle on the internal bevel must be maintained.

END PAPER grain should be parallel with the spine of the book in order to avoid a cause of warping. If the grain runs across the end sheet the moisture gained in casing-in would cause it to expand and the paper would buckle.

FOLDING: What to do when some signatures, such as thick saddle sewed composition books, are too thick to be folded, even by a section folder? Answer: Align the edges by hand and use a book back compressor to smash in the fold.

GLUE REMOVAL is a difficult operation in rebinding old books. Safest way—but slow—is to apply a thick layer of paste to the back and then setting the book aside while the moisture of the paste softens the glue which can be scraped off later on. Other methods, but more risky: sponge the back with hot water or a jet of steam. In both cases there is a danger of discoloring the pages and caution is advisable.

HEADBANDS, in hand binding, may be made of cord, catgut or pieces of leather or vellum strips. If cord is used it can be prepared by dipping it into glue and then hanging it up, while weighted, so that the surplus glue runs off and the remaining glue dries. Then dry sandpaper is used to give it a smooth and even surface.

INLAYING VARIOUS colors of leather makes for beautiful designs in hand-bound books. The leather is pared extremely thin, cut to size and pasted in the design. The leather inlay can first be pasted face down upon a sheet of paper so that it would keep its shape while cut. Later, when the piece is on the cover, the paper backing can be washed away.

JOGGING: Large sheets which must be jogged just before cutting are difficult to jog against the machine's side and back guides. This problem can be met by raising the opposite corners of a small pile, bending them toward the center while holding firm, and then bending them outward. Since this will cause the sheets to separate and catch a slight amount of air, the sheets will be able to slide over each other and can now be jogged against the cutter's guides.

KNIVES FOR cutting machines also require maintenance and care. The sharpness of the bevel can be prolonged, and cutting improved, by occasionally rubbing the knife with paraffin or a cloth containing plain machine oil. You can also draw an oil-soaked strap across the knife blade.

LOOSE LEAF hole measurements are "from center to center." Such measurement is not as difficult as it sounds for one merely measures the distance between the right hand edge of the first hole to the right hand edge of the second.

Leather covers should never be cleaned with Vaseline or any mineral oil. Several special leather cleaning solutions are available, but for general cleaning, art gum is comparatively safe.

MILDEW IN BOARDS can usually be prevented by storing them in light, well-ventilated places where they can be kept dry. Glues should also be checked for cleanliness and moisture content.

NIPPING MACHINES exert tremendous pressure and sometimes the books stick together if they are nipped more than one at a time. This occurs because the paste squeezes out from the signatures. In this case it would be best to allow the paste more time to set before nipping the books.

OVERSEWED BOOKS are strongest when all sections within it are of uniform thickness. But some magazines which are to be oversewed and bound have signatures and inserts of varying size. In such a case the back folds can be trimmed off, the backs glued as in padding, and then the magazine divided into sections of the desired thickness.

PUNCHING: In punching there is little to be gained by increasing the size of the paper lift, and thus trying to get more work done faster. Actually the use of smaller lifts will add to the life of the machine because wear and tear will be reduced. If a lift of paper is too heavy, the top and bottom holes of the paper stock may be good, but those in the center will usually be rough. This occurs because in thick lifts the paper is torn rather than punched. When lifts are smaller there will be less need for repeated sharpenings.

QUARTER-BOUND books usually consist of either paper-over-board sides and cloth backs, or cloth sides and leather back. A simple rule to follow in determining the width of the back strip is to have the strip extend one-eighth the width of the boards onto those boards.

RULING INKS can be made water-resistant to some extent and this can be used as a selling-argument to meet the competition of offset and printed forms. But since their use sometimes causes problems in the paper and pens, few manufacturers produce "waterproof" inks. Many individual rulers thus make their own formulas for waterproofing inks.

SEWING: Signatures that are fed to a saddle sewing machine, such as the Smyth, Brehmer, or Martini, must be opened at its center. The most convenient signature to handle is one in which the head fold is the next to the last one made. If this imposition cannot be followed by the pressroom for some reason, another solution would be to so fold as to have one half of the signature project slightly, about 3/16", past the other. The sewing machine operator can then pick up the signature by the lip so that it will open to the center.

THREE KNIFE trimmers exert a diagonal pressure on the book stack and sometimes the stack may shift. This usually occurs because the pressure is not distributed evenly over the books. The uneven pressure may be due to too much sewing swell, causing a slightly uneven stack. You can build up the book clamp to overcome this by gluing chipboard to the clamp. This will make it possible for the same pressure to be applied to the fore edge and to the spine.

"UNSEWN BINDING" is the term used in England to describe the binding method which, in the U.S., is called "Perfect Binding." Actually both are misnomers, for in both cases "adhesive binding" is meant. The word "unsewn" is inaccurate for the term would then include loose leaf and mechancial binding. "Perfect binding" is the trade name used by T.W. & C.B. Sheridan Co. and cannot be applied to bindings done on other machines. Why not call a spade a spade, and an "adhesive binding" an "adhesive binding"?

VARNISHED COVERS usually have a distinct odor when the magazines or books are piled. The odor, however, usually dissipates when the individual items are distributed. On occasion perfumed varnishes have been used but some customers object to their use fearing that the strange odor represents a loss in quality.

WARPING IS STILL an unsolved mystery. A good deal of evidence, however, indicates that excessive moisture in the paste is the primary cause of warped book covers. Always check your paste. If this doesn't work one must experiment with efforts to control humidity within the plant.

ZIGZAG is a style of endsheet that appears in some English books. It consists of a zigzag fold in the flyleaf and endsheet. The idea is that the zigzag would open up and keep the cover from pulling on the first few pages.

CRAFTSMEN SET FOR BIG DALLAS CONVENTION

"PRINTING" MAY BE emphasized in the name of the "International Assn. of Printing House Craftsmen," but both experience and expectation indicate that there will be a sizeable number of binders present at the IAPHC convention to be held September 13-16 in Dallas, Texas. Trade and pamphlet binders, and superintendents and craftsmen in binderies owned by commercial printing and lithographing plants are now making arrangements to be present at what promises to be one of the biggest graphic arts events of the year.

A detailed technical program, all based on the IAPHC slogan, "Share Your Knowledge," will crowd the four-day gathering. Technical and business sessions, clinics, exhibits, and recreational activities have been designed to combine intensive periods of study and discussions of trade experience, with time out for social relaxation.

The sessions will begin on Monday, September 14th, with a business meeting to be followed by a clinic on "New Developments and Methods" conducted by Homer Winkler. Various new techniques and trends in the graphic arts will be reported by specialists in the clinic sessions that will follow. The Composing Room Management Clinic will be under the direction of Howard N. King. Frank M. Sherman will report on "The Impact of Photographic Type Composition on the Graphic Arts."

G. Ned Martin, assistant superintendent of the lithographic department of The Steck Co., Austin, Texas, will review some of the electroplating problems in bi-metal plate production and methods and materials in plate, roller, and cylinder repair. Bernard Sears, vice president of the Graphic Arts Corporation, Toledo, Ohio, will summarize developments in dry offset and its place in the graphic arts field. Gradie Oakes, president of the Process Color Plate Co. in Chicago, Ill., will discuss improved photoengraving manufacturing methods. His talks will be illustrated with slides explaining the process step-by-step.

A special "Air Conditioning" clinic is also being arranged and the discussion on "The How's and Why's of Air Conditioning" will be led by R. A. Gonzales of the Chrysler Corporation. Albert L. Kolb, IAPHC treasurer, will preside over the "Silk Screen" clinic which will also feature actual demonstrations of the process. Other meetings will feature "Letterpress Plates," "The Process of Rubber and Plastic Plate-Printing," and Craftsmen club operation.

"You've Got to Get Git in Printing Week!" is the inspirational title of a talk by William P. Gleason, New York representative of The Colonial Press, on Printing Week and how it can be used by printers and binders. Bryon G. Culver of the Rochester Institute of Technology will report on "Graphic Arts Education."

A program for the families of Craftsmen has also been arranged with trained nurses to look after the children and Neiman-Marcus style shows for the ladies. On the leisure side, a chuck wagon supper on a Texas ranch has been arranged. A golf tournament for Craftsmen will also be held at the Glen Lakes Country Club.

All in all it promises to be one of the biggest events of the year for the graphic arts industries. Printers and binders will come to sit, listen, learn, and exchange experiences and to relax.

WESTERN BINDERY DEVELOPS USE FOR CREPE-KRAFT

WESTERNERS still carry on the pioneering tradition, and the story of Paul O. Christman, of the Christman Co., Inc., bears this out. The company was founded about 22 years ago and in that time it has progressed through a series of moves that brought it down recently from its old location at 145 Stillman St. in San Francisco to 1385 Rollins Road in Burlingame, Calif., about sixteen miles from its old home site.

The company has also progressed through a number of name changes, the most recent having been the Sunset Loose Leaf Co. Proprietor Christman, after managing the company's fortunes for two decades, found that a bookbindery's activities ranged widely—so widely, in fact, that aluminum machine work for aircraft construction could hardly be classified as a "bindery" activity. The sub-contract work for the Douglas Aircraft Co. in Los Angeles, and some other machine work operations, have been discontinued and the Christman Co. is again primarily a bookbinding firm.

The punch presses and the lathes from the machine company are not gathering dust, however, for they are being used to manufacture some parts for the loose leaf bindings which the company produces.

While the sub-contract work on aircraft parts had little to do with bookbinding, Christman's familiarity with and activity in war work paid off in the bindery in an unusual way. A few years ago, while looking over the material carried by a local paper house, Christman came across several rolls of a kraft-like substance which had apparently been purchased for the armed forces and then rejected because it did not meet their specific needs. Christman looked the material over and, he says, "We immediately realized the possibilities for this article." He realized it so well that in the few years which followed he has purchased several carloads, using it as a cover stock throughout the West and the Coast area.

Surplus material a boon

In addition to its loose leaf specialties, Christman also produced a number of catalogs and wallpaper sample books. The collections of wallpaper provided a special problem for the cover material had to withstand considerable punishment in daily handling in retail stores, and at the same time it had to set off the wallpaper samples attractively. To make the matter more difficult, good quality had to be offered with a reasonably low price. "X-Crepe," the material which Christman found, seemed to be the answer to his needs. "It is very low in price," he says, "being a creped kraft paper, and its toughness and pliability lends itself admirably to the use to which we put it. We are able to emboss, gold stamp, silk screen or print on this stock with beautiful results. We have even done some litho work on certain covers."

In binding the wallpaper catalogs, Christman uses a 4-ply "X-Crepe." The wallpaper sample books must be assembled and bound by hand since they are collections of sample sheets, all of which must be cut to proper size, and then assembled by hand in proper sequence for the binding.

Christman has erected a new building in Burlingame, Calif., to house the company's varied bindery operations. About 14,000 square feet of space is being devoted exclusively to the manufacture of loose leaf binders, catalogs, and wallpaper sample books.

"Our plans for the future," says Christman, "include a further extension of our present facilities. Eventually we hope to use the entire acre and a half which we have in property at this point. We operate three Potdevin gluing machines, two paper cutters, three Beck sheeters, four stitching machines, a Smyth 60" canvas cutter, three gold stamping machines, and all the necessary equipment for loose leaf binder work."

At the present time the Christman Co. is undergoing a reorganization which will enable the employees to participate in a profit-sharing plan. Nor is this the end of the pioneering story, for the company is also at work on two devices which, when patented, may add materially to its future growth.

P.I.A. PLANS OCTOBER MEET IN D. C.

Printers and lithographers of the country have been invited to combine a visit to their National Capital with attendance at the 67th annual convention of Printing Industry of America, which will be held October 5 to 8 in the Hotel Shoreham, Washington, D. C.

The invitation has been extended by James W. Shields, president of the Graphic Arts Association of Washington, official hosts to the convention, in a letter to more than 7,000 printers and lithographers in the United States and Canada.

Following the precedent established by St. Louis last year, the Graphic Arts Association of Washington expects to go all out in making the visit to Washington a memorable and enjoyable one for printers and their families.

"Special events and tours of the many interesting and historic sites are being planned for the ladies," says Mr. Shields, "and will include a special tour of the rebuilt and redecorated White House—one more extensive than those provided for the routine visitor. Plan now to combine a vacation trip for your family with attendance at your national convention. October, by the way, is one of the most pleasant months of the year in Washington. The hot summer season is over, but pleasant Indian Summer weather usually lasts throughout the month."

The headquarters staff of Printing Industry of America is developing a stimulating convention program around the central theme of "Better Profits Through Better Management". Details of the program will be announced as they take more definite shape.

Non-members as well as members of Printing Industry of America are invited to attend the convention. A combined convention registration and hotel reservation form was mailed with Mr. Shield's letter. Any reader of this magazine who did not receive the convention invitation may obtain the registration form by writing to Convention Department, Printing Industry of America, 719 15th St., N.W., Washington 5, D. C. Because a thousand or more are expected to attend this year's convention, reservations should be made early to assure accommodations.

BINDERY FOREMEN IN L. A. MANAGEMENT SEMINAR

Keith W. Murphy and Edward Brockett, both of Dependable Folding & Binding Co., and Vern Silvershield Jr., of Manifold Bindery Service, are three bindery foremen among the personnel taking an eight-week foreman's-management seminar under auspices of Printing Industries Association, a Los Angeles, Calif., trade organization.

There are undoubtedly others taking the course who work in bindery departments of printing houses, according to George Rice III, president of PIA. No actual record is kept, he said, as to which department the foreman works in since the curriculum of the foremen's-management course is of a general nature of benefit to all. Seminars deal with job relations, job instruction, and job methods.

"With these classes," Rice said, "we are attempting to give our management and supervisory personnel opportunities to set up more efficient plant operations through improved production methods and worker morale.

ELECT HOWARD IN NEW ENGLAND

Arthur T. Howard, president of A. T. Howard Co., Inc., Boston, Mass., was elected president of the Graphic Arts Institute of New England at its recent annual meeting. He succeeds Harry F. Howard of Plimpton Press, Inc., Norwood, Mass., who had served as president for two years. Luther M. Child, Jr., Cuneo Press of New England, Inc., Cambridge, Mass., was elected vce president and Howard S. Patterson was re-elected secretary.

Arthur W. Johnson of Boston Mailing Co. will continue to serve as director of the G.A.I.'s Binders Division. Luther M. Child, Jr. and Harry F. Howard were re-elected directors of the Book Manufacturers Division.

N. E. BOOKBINDERS GUILD RE-ELECTS STEPHENS

Alan Stephens, manager of Robert Burlen & Son, Boston, Mass., was re-elected president of the Bookbinders Guild of New England at its recent annual meeting. All the other officers were also re-elected. They include: Henry C. Marcionette, Stanhope Bindery, Inc., Boston, vice president; Myron Stephens, Robert Burlen & Son, treasurer; and Edward L. Divver, The Plimpton Press, Inc., Norwood, Mass., secretary.

MOORE EXPANDS NIAGARA PLANT

To handle such preliminary work as type-setting and plate-making, Moore Business Forms, Inc., is expanding its Niagara Falls, N. Y., facilities with the construction of a 29,370 sq. ft. plant to be completed by next summer. The one story building incorporating modern industrial features will accommodate approximately 250 employees engaged in hand and machine composition on Fotosetters, Monotypes, and Linotypes; the photo-engraving department, including camera work, litho and magnesium plate making; the stereo department, including rubber plate making.

Jot the date down now!

Book Manufacturers Institute Convention

White Sulphur Springs, Sept. 21-22-23

BINDERY ADDS 2-WAY RADIO

A new system of radio-telephone communication between delivery and pick-up trucks and headquarters has been installed by Brown & McEwan, Newark, N. J., trade bindery. Morris Brown, president of the bindery, says that the radiophone system has substantially increased the company's delivery efficiency. When a customer calls the plant with new delivery instructions after a truck has started on its way, the driver can be contacted in a few seconds.

N. Y. WOMEN RECEIVE INCREASE

A weekly wage increase of $4.25, raising the scale to $53.03, has been granted to Bindery Women's Union No. 43 after the conclusion of arbitration and negotiation with the Printers League Section of the New York Employing Printers Assn. There will also be two additional paid holidays, October 12 and Election Day. The new contract will remain in force until Sept. 30, 1954.

NEWARK SCALE SETTLED

A new wage agreement has been signed between the local bindery unions and the Union Shop Committee of the Newark (N.J.) Master Printers Assn. The men receive a $3.50 per week increase in scale, making the new basic rate $89.56. The women receive $52.29, an increase of $3.60. The contract, which runs from June 1, 1953 to Nov. 30, 1954, also provides for an additional paid holiday, Columbus Day, and the establishment of a welfare fund for the men binders.

RESIN IMPREGNATION CONTROLS WARPING

Warping, the perpetual bane of the bindery, has been under survey for some years at the Printing, Packaging, and Allied Trades Research Association laboratory in England. Recently the survey came up with some discoveries which are of interest, but as the report comments, make it possible only to suggest remedies without fully knowing the causes.

The report makes note of the general knowledge that any material such as board, cloth or endpaper, in addition to adjustment to normal humidity developments, also suffers considerable shrinkage on drying out after wetting (by the water in the adhesive). Even if controlled by heat and pressure in the casing-in and building-in of the book, conditions of use, especially if damp, will reactivate the shrinkage.

The laboratory has experimented with treating the materials involved with less moisture-sensitive materials, such as impregnating boards with resin. The results were so encouraging in checking absorption and resultant shrinkage, that the commercial possibilities of such treatment are being investigated.

The high cost of using hot melt adhesive wax, or non-moisture sensitive cloth (like nylon) indicated that these directions would not afford a solution.

CLEMENT INITIATES RETIREMENT PLAN

In an effort "to reward hourly wage employees for loyal and faithful service to the company, especially those who have spent their lives in its employ," the J. W. Clement Co., Buffalo, N. Y., printers and binders, have adopted a retirement and benefit program for hourly wage employees.

The program provides for: Lifetime retirement income, life insurance, and some benefits in the event of termination of employment after certain minimum years of service. In addition, provision has been made for family income benefits for married male employees which strengthens family security by enabling a widow to receive monthly payments in addition to a lump sum death settlement.

The plan was written by the Mutual Life Insurance Co. of New York.

What's New? TOURING THE SUPPLY FIELD

ANSA CASING-IN MACHINE

A new table-model casing-in pasting machine has been developed to paste both sides of books just before casing-in. The "Ansa" is especially designed for comparatively short-run work which does not lend itself to automatic machinery. The books are passed through a pair of adjustable paste rollers which apply a uniform coating of paste on both sides and are then delivered on a chute, ready for casing in. Extra paste is worked into the joints of backed books by holding them between the rollers for a brief interval.

The "Ansa" is being distributed in the U.S. by the Hambro Trading Co. of America, Inc., N.Y.C.

Hambro's "Ansa" Casing-in machine

PIERCE TIPMASTER

A semi-automatic glue tipping machine for the production of one-time carbon sets has been developed by the Pierce Specialized Equipment Co. of San Mateo, California. The new "Tipmaster," which is a development based upon the older Forsland glue tipper, places a series of small spots of glue upon the sheets of paper and carbon as they are assembled into snapout sets. The machine is portable, weighing only 65 pounds.

An unusual feature of the Tipmaster, according to Gus S. Pierce, co-owner of the Pierce company, is the use of small Carboloy magnets imbedded in round plastic bases instead of mechanically clamped guiders. When placed on the steel-clad feed board the magnet guides form a three-sided box which holds the sheets as they are fed to the machine.

ROLAND J. LACHAPELLE, manager of the Boston branch of *E. P. Lawson Co., Inc.*, has been elected First District Representative of the International Assn. of Ptg. House Craftsmen.

"FLIPPERS" FOR FOLDERS

A spring steel device that very simply snaps on the feed board bar of printing presses and folding machines can be used to keep thin paper from buckling and heavy stock from bouncing when it meets the guides. Sold under the trade name "Flipper," the attachments also help control register and can be easily adjusted. They are a practical answer for the usually inadequate improvisations such as scotch tape, kraft paper, wire and string sometimes used on folders and presses. The device is marketed by Fernrae Products Co., P.O. Box 6972, Chicago, Ill.

CHALLENGE ADVANCES J. W. LEE

Challenge Machinery Co., Grand Haven, Mich., which celebrated its 50th aniversary on June 29, has announced the appointment of J. Wesley Lee as executive vice-president. Lee has been with Challenge since 1914, worked then in the foundry and progressed to his present position of responsibility for company organization and product engineering. He has been vice-president for 35 years.

Other officers of the company are J. Edgar Lee, president; Ralph G. Wilson, treasurer; and E. Paul Babcock, secretary.

BOOKCLOTH COMPUTER

Bookcloth requirements may be easily and correctly computed by the "Nomogram," a chart device available on request from Interlaken Mills, Fiskeville, R. I. The production aid consists of a 4-page folder which lists the lengths of bookcloth cut per book and the number of cuts across the cloth which would be necessary for a book cloth piece of pre-determined size. By connecting the two items with the transparent scale the correct number of covers per 60-yard roll, and the yards of cloth needed for 100 covers, is indicated on the chart. The device is quite simple and much time ordinarily spent in calculation is saved.

MIEHLE EXPANDS OFFSET RANGE

With the addition of four new offset presses to the Miehle Printing Press & Mfg. Co. line, the company now offers the graphic arts a complete range of presses. The new models, built according to Miehle specifications by Faber & Schleicher, Germany, include the #11 Single and Two Color to handle a sheet size of 30 x 39" at speeds up to 6,800 impressions per hour, and the #19 Single and Two-Color running up to 6,500 speeds with a 36 x 49⅝" sheet.

Like the Miehle #29 which was already introduced some time ago, Miehle offers complete service with a full stock of parts available. For further information about these presses, please address the company directly in Chicago, mentioning B&BP.

THOMAS COLLATOR

The "Gathermatic" is the latest addition by the Thomas Collators Inc. to its line of collating and gathering equipment. The compact machine, which is primarily designed for use in business offices, has six bins and by adjusting a hand lever the speed of delivery from 12 to 60 sets per minute can be regulated. Rubber-tipped "fingers" push the top sheets of each stack out on a motor-driven delivery roller and are then automatically jogged before being deposited into a receiving bin.

FULL HOUSE of printing equipment knowledge is shown in this photo, taken when Harris-Seybold Co.'s entire field sales force and service supervisors converged recently on Ohio from every corner of the United States and Canada. In front row (left to right), are Ren R. Perry, vice president for sales, who conducted the entire four-day sales meeting; Harry A. Porter, now senior vice president; Jack C. Dabney, asistant general sales manager, and Ted M. Broadston, manager of the comoany's New York District.

CLEVELAND WNU SOLD

The Cleveland, Ohio, branch of the Western Newspaper Union has been sold to a new corporation known as the Western Newspaper Printing & Matrix Co. headed by Arthur W. Hogling and other former employees. It will continue the business of publication printing, stereotyping and newspaper service. The sale of printing machinery has been transferred to the Columbus Ohio, branch of the W.N.U.

ELECTRONIC SHEET COUNTER

Exact count of sheets or boards .003" or more in thickness is possible by means of an electronic sheet counting device produced by Unitronics, Inc., Ferguson, Mo. The light-weight, hand-held probe is zipped down the sloping edge of a fanned stack of sheets of paper or board and the illuminated total in red numerals up to 9,999 appears on the face of the register.

FISHER AM. ADHESIVE REP. IN N. E.

O. J. ("Bud") Fisher celebrates his first anniversary with American Adhesive Mfg. Co., Brooklyn, N.Y., as their representative in the New England area. Bud was formerly with the now defunct C. B. Fleming Co., Norwood, Mass.

MAGAZINE WRAPPER

A machine for the high-speed wrapping and addressing of magazines has been produced by Magnacraft Mfg. Co., 3138 W. Chicago Ave., Chicago 22, Ill. Two operators are needed for the machine which is said to handle all sizes and shapes and varieties of folding, wrapping, and addressing.

H-S MIDYEAR CALENDAR

Harris-Seybold Co.'s annual mid-year calendar this year features an Everett Henry illustration which combines two graphic art symbols, a map and a book. The painting is a picture map illustrating *The Adventures of Mark Twain.*

Redesigned typographically to achieve greater legibility, the calendar includes all months from July 1953 to June 1954. It was produced by Brown & Bigelow of St. Paul, Minn., on a two-color Harris 42 x 58" offset press.

Until the supply is exhausted copies may still be obtained from the Harris-Seybold Co., Cleveland 5, O.

NAT'L STITCHER IN BANGKOK

With the shipping of a National Wire Stitcher, Model 5, to the American Embassy at Bangkok, Thailand, Gitzendanner-Muller Co., 15 Vandewater St., N. Y. C., announced that they have sent National Wire Stitchers all over the world including such distant spots as Caracas and Teheran. Currently, this wire stitcher is seeing service in support of the Korean War with the Model 8 stitchers being used by the Army, Navy and Air Force.

Paul Gitzendanner also reports a decline in the Japanese market over the last two decades due to the upsurge of native manufactured stitchers in that country.

CHROMALOX SILK SCREEN DRIERS

Seven times faster drying of screen process work is claimed for Chromalox electric radiant heaters, a far-infrared heater developed by the Edwin L. Wiegand Co., 7500 Thomas Blvd., Pittsburgh 8, Pa. Faster production and smaller drying tunnels, saving floor space, are a result of this improved drying method.

ACME PROMOTES PROUT

John H. Prout has been appointed sales manager for stitching machines and wire made by the Acme Steel Products Div. of the Acme Steel Co., Chicago. Prout has been with Acme since 1946 when the company purchased the Morrison line of stitching machines from Harris-Seybold.

JOHN W. KIRKPATRICK has been elected vice-president and manager of sales of *Chandler & Price* Co., Cleveland, Ohio. FRED D. MCLAUGHLIN is vice-president and works manager and WALTER P. MOAK is secretary.

A machine for rewinding labels and tickets into tighter or smaller rolls at high speeds has been produced by *Lockwood's Inc.*, Paterson, N. J. Any width of paper from ½" to 8" can be rewound at high speeds on wooden or paper cores, or without a core.

MAY '54 EXHIBITION IN PARIS

Following up on the success of the French 1952 graphic arts exhibition, plans are now being formulated to hold a larger exhibit in May 1954 in the Grand Palais building in Paris. International representation is expected to break earlier records. For further information on the Fourth International Paper and Allied Trades Equipment Exhibition contact the General Commissary of the Exhibition T.P.G. at No. 40 Rue du Colisee, Paris 8, France.

INSERTING & MAILING MACHINE

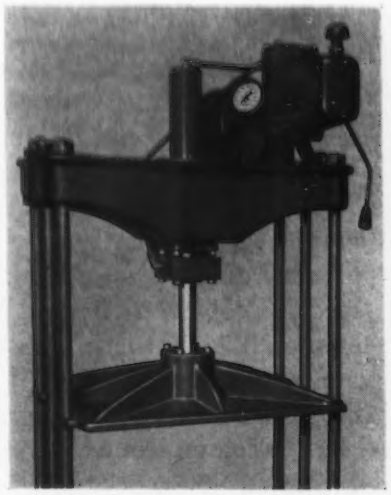
An improved model of an inserting and mailing machine for mass mailings has been developed by the Inserting and Mailing Machine Co. of Phillipsburg, N. J. It will automatically collate from one to eight pieces of mail, insert the pieces into their mailing envelopes, close and seal the envelope flap, print the postage, and stack and count the filled envelopes. Average production speed is approximately four thousand filled envelopes per hour.

NEW BOOKLET ON NYLON

"Nylon Sewing Thread," a new booklet containing useful technical data on the synthetic thread, has just been issued by Robinson Thread Co., Inc., 55 Union St., Worcester, Mass. The booklet is edited by R. N. Robinson and free copies are available on request.

HYDRAULIC FOR STANDING PRESS

To convert mechanically operated standing presses into hydraulic units, Crawley Book Machinery Co. Newport, Ky., has perfected a hydraulic pump operated by a ¾ HP motor which is mounted by the company, ready to operate, to the top head of the press. No moving of the machine is required. The unit is actuated by finger tip control and can be regulated to any pressure up to 4,000 lbs.



Crawley Hydraulic Conversion unit for standing press.

"The Creation of Sculpture"

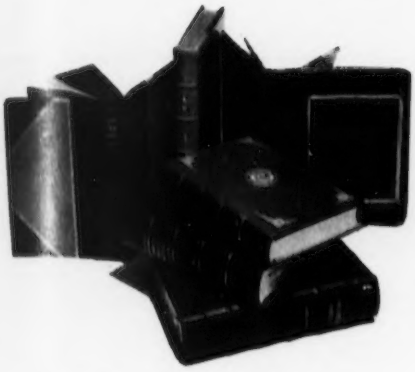
Henry Holt and Company *by Struppeck*

In the short time since its publication, "The Creation of Sculpture" has been proclaimed *the* definitive work on the technical aspects of sculpture by sculptors and teachers of sculpture alike. Jules Struppeck has built his book around sculptural principles and basic techniques. A series of problems involving techniques in the creative process are illustrated by two hundred and seventy-seven fascinating photographs. Technique is shown to be not an end in itself but a part of the creative process, directed toward a deeper understanding which can be applied beyond the specific problem at hand. William Ehrich, of the University of Rochester and the Memorial Art Gallery, calls this book "the best I have seen and the greatest contribution to sculpture".

"The Creation of Sculpture" is one of the Fifty Best Books. It was bound in Interlaken's Vellum DeLuxe 1048, and published by Henry Holt and Company, 383 Madison Ave., New York.

INTERLAKEN MILLS, FISKEVILLE, RHODE ISLAND

SIXTY YEARS CONCORDANCE WITH CONCORDIA



Left, some of Concordia's fine bindings and right Emil Mueller works out an unusual design for a new binding at Concordia Publishing Co., St. Louis.

by Lillian Stemp B&BP Field Editor

Ernst (Ernie) J. Mueller, manager of the case bindery, has been a familiar figure at Concordia Publishing House for 60 of the 83 years the company has been in business. Concordia is the official publication house for the Lutheran Church, Missouri Synod. Starting as a paste boy, Mueller learned all of the bindery operations at the St. Louis plant and ten years ago became its bindery manager.

Mueller was prepared for the promotion. For years he had been alert to the problems that might be encountered by a supervisor of a bindery. He also became aware of the reasons for certain book cloth selections, stamping inks, etc. While assisting in the bindery office, he studied invoices and prices of bookbinding equipment and supplies.

Student of B&BP

Most important to his career was the part *Bookbinding & Book Production* magazine played. He always read the entire contents of each issue, studied the advertisements and noted the availability of certain types of equipment and the trends toward certain processes. For example, when silk screening was suggested as a possibility for certain covers, he was receptive to the idea. He was able to converse intelligently about it because he had read about the value of silk screening in B&BP. Last year Concordia silk screened 20,000 covers. The company has been using the process for special work for the past 10 years. They plan to improve their present operations so that the process can be used more economically in the future.

Another example of Mueller's progressive attitude toward binding techniques as the result of reading B&BP is in the matter of adhesives. He had read that less warping would be most likely to result through a change from dry to flexible glue in the casemaking machine. He tried it and found the change very satisfactory. Special glue was also needed for the Smyth triple liner.

The triple liner, incidentally, represents one of the important pieces of equipment added to the Concordia bindery since Mueller became the case bindery manager. For this and other bindery equipment, Mueller followed the B&BP advertisements for a long time until he found just what he wanted. In 329 hours the triple binder has handled 400,000 books, a 70% increase in production.

A round corner turning in machine, Sheridan stamper and similar improved equipment has enabled his department to turn out a lot more work than was possible before. The Concordia edition bindery's schedules call for about 65,000 copies of the M. C. Hymnal annually and from 50,000 to 60,000 Catechisms a year. Once rated as the greatest gilders in the West, Concordia still gilds about 75,000 books a year.

Advances fine binding

Ernie Mueller loves good books. It was that love and pride in craftsmanship that helped him bring back the art of fine binding to the Concordia shop. Illustrated on this page are some of the fine binding done at Concordia. Mueller is especially proud of the bound copy of Concordia's publication, "This Day," which was prepared last year for the late Queen Mary of England, on the occasion of the anniversary of her birthday. A letter and appreciation from the Queen is among Mueller's prize possessions. One of his favorite binding's is an edition of "This Day."

Stressing the enthusiasm that comes from sharing, Mueller emphasizes that he learned much about special bindings from the Monastery Hill Bindery and the Art Department of R. R. Donnelley and Sons Co. both in Chicago. This sharing and exchange of information is one of the best features of the industry in Mueller's opinion.

He likes the people who work in his department and whenever any of them show an interest in the trade, he goes all out to encourage them. Mueller is a good example to his employees. In all of his years of service with Concordia he has lost only one week's time from the job. He accepts new ideas and criticisms enthusiastically. Whenever Mr. O. A. Dorn, general manager, suggests a possible improvement, Mueller's stock answer is "I'll try anything that tends to increase production."

Works with designer

Mueller is especially appreciative when the binder's viewpoint is considered in the designing and planning of a book. "That is why I get along so well with our art director, Miss Lillian Brune," he comments. Miss Brune considers all of the binding problems likely to occur when she designs a book and holds numerous conferences with Mueller so that each will know exactly what they face in the production of a particular title. Neither is afraid to try out new ideas, but both are conscious of the need of holding down production costs and consequently they consider every angle of a new idea before going ahead with it.

Mueller's long period of service at Concordia is well integrated with his personal life. On June 12 he celebrated his 73rd birthday. On October 12, 1954, the Muellers will celebrate their golden wedding anniversary, with their two married sons.

METHODS AND MATERIALS FOR ELECTRONIC CA

PART III: DECORATING *How bookbinder's vinyl is embossed electronically,* or con

CURRENT experience indicates that vinyls for bookbinding, of which Du-Pont's "Fabrilite" is the first, decorate as well or better than materials now in use. It is evident also that these vinyls extend the opportunities for cover decoration beyond present limits and that they may be worked to accomplish these goals without deviation from standard decorating techniques.

Indeed, vinyl is a versatile material, especially in its unsupported form. It comes to bookbinding from a very competitive market where sales popularity depended largely on its appearance. As a result innumerable attractive, novel, and grotesque patterns that could not be duplicated as uniquely or inexpensively on other materials were developed for wallets (from 29c up), albums, memo books, etc. Many of these designs, which are not as yet available on a bookbinder's vinyl, rule out any need for further decoration.

Put up for bookbinding in more conservative patterns, opportunities for decorating are greater as heatsealing provides both a method of binding and decorative embossing, performed often in simultaneous operation. Any part of the material may thus be decorated practically free, save for the expense of the die necessary where sealing is not part of the operation. Such economy permits the more lavish use of leaf or ink stamping, decal or silk screen application, and a more ingenious use of them in connection with embossing.

Electronic embossing

In its three-fold function of transmitting dielectric heat, delivering pressure, (for details see July p. 33), and providing decorative embossing, the die performs a unique and most critical role in the heatsealing operation. It is a delicately machined, ruggedly constructed instrument which, according to a survey of five New York metropolitan shops, varies in construction.

Basic differences apply to the inner die wall, Fig. 3/22, and the outer tear seal wall 3/27 put up either as one single unit or two units, as shown here. The tear seal wall extends below the die wall 3/*30*. It has a slightly rounded form and scores the plastic 3/*31 & 32* without cutting through. This depression 7/*33* has sufficient depth to weaken the material thus to permit the excess 7/*31a and 32a* to be stripped off manually. As a result a clean, neat, indestructible edge is produced.

Because heat, as much as pressure, produces the depression 7/*33*, the brass construction of the tear seal wall does not wear and its surface needs no sharpening during the indefinitely long span of life for a die.

The inner wall produces the seal 7/*34* and also the bead 7/*35* with its shoulder 3/*36* placed between the die and tear seal wall. In this space the extrusion of the molten material conforms to a pattern embossed in the shoulder.

In the early days of heatsealing when vinyl was looked upon as a substitute material, the choice of seals was basically confined to simulations of stitching such as narrow and wide beaded seals, stitch or plain seals, and plain single seals. While these are still most frequently seen, the recognition of vinyls as a new material and sealing as a new method, rather than a substitute, is wit-

Figure 1

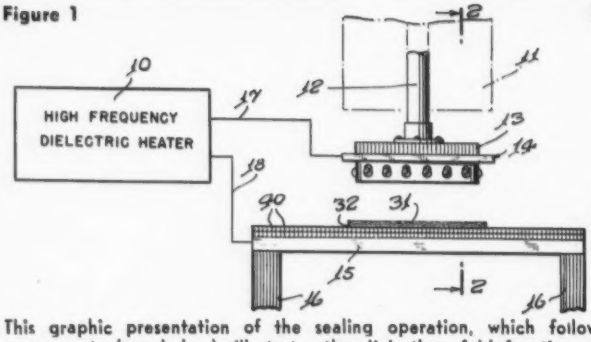
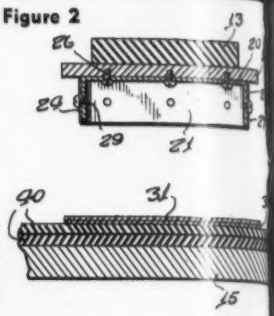
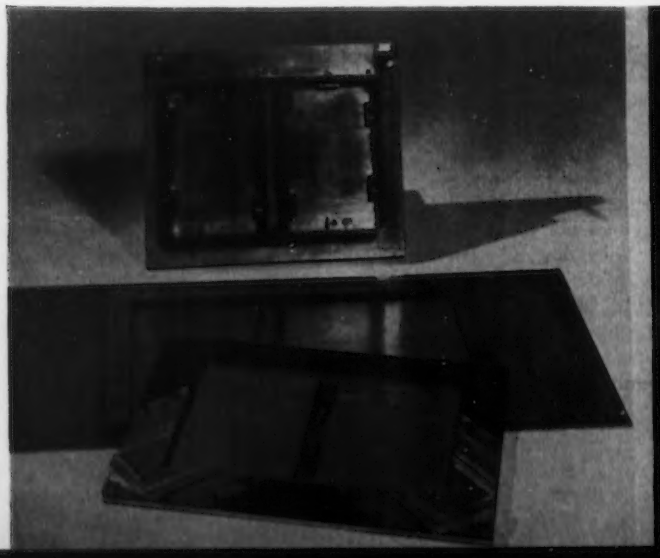


Figure 2



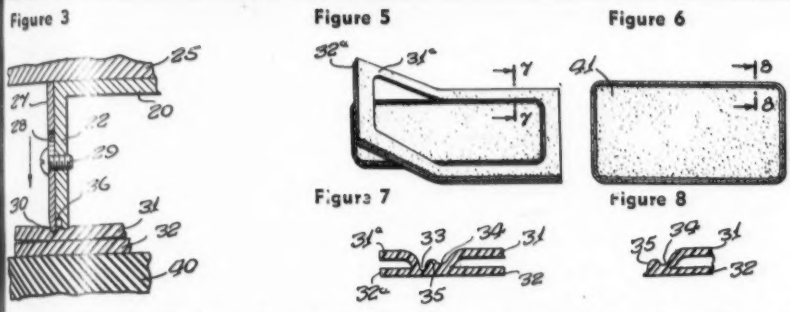
This graphic presentation of the sealing operation, which follows the loading of the cover components (see below), illustrates the die's three-fold function of transmitting heat, delivering pressure, and producing decorative embossing. Fig. 1 diagrams the high frequency device *10* and pneumatic press *12* and die *14* prior to sealing with plastic sheets *31* & *32* on insulator *40* and bed of press *15*. Fig. 2 is a cross sectional and larger view of the aforementioned com-

Decorating and sealing are simultaneous operation in electronic case-making. These pictures illustrate the basic steps as applied with A. W. Peterson & Sons Co.'s single electrode tear seal die, jig (loading) tray, and plate. These units are pre-registered on press with movable Dowel pins and holes. Guide plate is attached to bed of press and die to head of press.—Second picture shows loading of tray. Die cut lining is placed face down. Hardware is registered on pins in tray. Spring guides which slide out of the tray corners over the lining push the stay into regisered position. The spring guide is held by sear (next to index finger, left hand).



CASEMAKING AND BINDING

or conventionally, and stamped with ink or leaf with regular stamping procedures



ponents showing the inner die wall *21*. **Fig. 3** shows a cross section of the die as it begins to tear seal *30* and seal on the superimposed plastic sheets. The die consists basically of base *20*, die wall *22*, and tear seal wall *27*. Subsequent operations illustrated are explained within the text. This illustration is taken from a recently issued patent owned by John P. Gannon and associates at Manhattan & Electronic Die Company, New York, N. Y.

nessed as each die maker now features a wide selection of seal designs, adds constantly new ones, and is readily willing to produce patterns to order. Two diemakers have as many as 55 designs available which in their variety defy description.

The illustration above shows the double-electrode tear seal, in which the die wall and tear seal wall are separate units. As manufactured by Manhattan & Electronic Die Co., 37 W. 17th St., N.Y.C., this system is improved, according to their patent claim, with a vertically movable tear seal wall which can be adjusted by means of a bolt *3/29* to increase or decrease the depth of the score in relation to the thickness of the one or more plastic sheets to be sealed.

The double-electrode die is also manufactured by Able Heat Sealing Die Co., 39 Great Jones St., A & S Steel Rule Die Corp., 195 Christie St., and Accurate Steel Rule Die Mfrs., 22 W. 21st St., all of New York City. None of these firms employ the movable wall feature, since it is felt that a die is made for a specific purpose where constant material thicknesses are maintained. Instead they mount the tear seal wall rigidly to the die base. Able increases the width of its tear seal wall 1/16" rather than 1/32" to reduce the chance of arcing. Accurate and A & S also manufacture single-electrodes.

The single-electrode, for which A. W. Peterson & Sons Die Co., Inc., 131 Prince St., N.Y.C., has a patent pending, represents a unit construction in which the tear seal wall and die wall are machined out of one strip of brass. Even though it is one unit, it is not an engraved die. It is meticulously machined from a paper pattern developed from the sample or specifications submitted by the binder. On this pattern the tolerances are marked to establish the most practical die seal height in relation to the thickness of the two or more plastic sheets to be sealed.

The profile of the die, the variances in height between tear and seal wall, are maintained to .001" tolerances. Accordingly, Peterson says, as much as 75% of the time spent in making the die is devoted to machining its profile, the rest to shaping its image.

A & S, also prefers the single-electrode, because, being one unit, it permits more rugged construction, provides, too, for shaping of tear and die seal wall in one operation, rather than two, and allows for more uniform overall expansion of the electrode. Some heat is a factor even though these dies are known as cold dies.

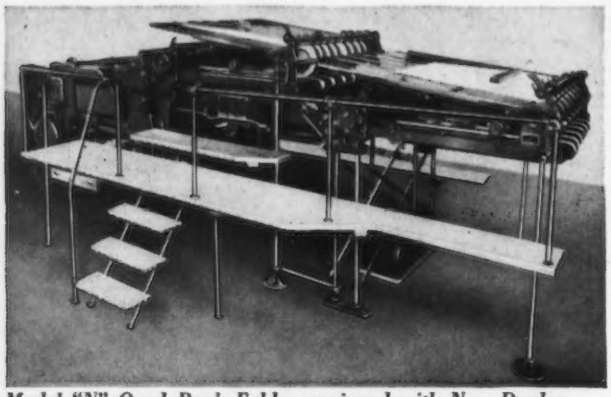
Basic differences are also found in the mounting of dies. By using either angle braces or force fit, the electrode is joined to its base. Opinion varies as to which of these methods makes for easier removal of the electrode if it should need repairs as a result of damaging arcing. As a base some prefer aluminum, which is 2/3 lighter than warpless steel, surface ground and polished on both sides, used by others.

Peterson uses mechanical mounting on aluminum which they find technically superior for constant performance. Able and Manhattan use angle braces on steel, while A & S and Accurate use either the angle mount or force fit, in which the electrode is sunk into the upper portion of the steel plate which is then fastened to the lower half. This method involves no bolts. These firms also use both aluminum and steel. A & S will also solder its dies to a brass plate mounted on aluminum.

(Please turn to page 51)

With the cover lining in place over metal and stay (third picture), the cover components are assembled and the loaded tray is slid into the guide plate on the bed of the press. When the die comes down, as in Fig. 3 above, its pressure pins (shown in upper left and right hand corners of photo on far left) trigger the sears holding the spring guides for stay. These guides snap back allowing electrode, to tear seal, seal, and emboss. Book is then finished except to tear off waste (31a & 32a in Fig. 5). Subsequently hardware is attached to back bone metal. Finished book is shown in lower right hand corner of picture below. For other details, see July, p. 33.

Adapting your Dexter Model "N" Quad Book Folder to run 128 pages



Model "N" Quad Book Folder equipped with New Duplex Attachment. Rear view showing two Cross Feeders.

Your Dexter Model "N" Quad, now set up to deliver four 16 page signatures, or two 32 page signatures made up of inserted 16's, at each cycle, can now be converted to practically double its present capacity.

With the New Duplex Attachment, it will deliver four *32* page closed head signatures, perforated head and foot — or, on certain lightweight stocks, two *64* page signatures (inserted *32*'s) — instead of its present two 32's.

To your present "N" Quad are added another cross continuous feeder and an extra first fold level. The *two* cross feeders in tandem arrangement feed the sheets, each to its separate conveyor, in timed relationship.

Accurate register is assured by slow-down provided at top and bottom first fold level to eliminate buckling at the front gauge. Independent register is provided for each sheet at front and sides.

From this point, the standard "N" Quad mechanism takes over and the folded 32 page product is eventually delivered, perforated head and foot, into separate packer boxes.

Your Model "N" Quad can still be operated as a standard single quad delivering the usual four 16 page signatures or two 32 page signatures (inserted 16's) at each operation.

The Duplex Attachment will not change the maximum and minimum sheet sizes now handled by your Model "N", but it *will* effect savings in folding costs and still further economies in subsequent gathering and sewing operations.

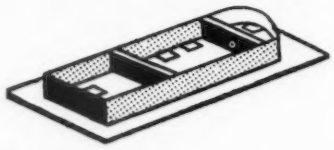
Dexter Folder Company
General Sales Offices
330 West 42nd Street, New York 36, N. Y.
Boston, Philadelphia, Washington, Cleveland, Chicago, St. Louis
Agents in principal foreign countries

BINDERY PROFITS UP WITH NEW ELECTRONIC HEATSEALING DIES

You can increase your bindery profits in casemaking because of the latest strides made in electronic heat sealing using vinyl materials.

We are proud to have kept pace with these developments by pioneering unusual dies which save several operations in cover making. This, without sacrifice of quality, means more attractive bindings at lower production costs—Result, bigger profits.

and here's one of our dies!



Shown here is one of our dies for a check book cover. All our dies are surface ground and mounted on warpless steel plates to assure perfect level. Extra heavy tears are made to reduce arcing of dies.

making these covers now?

If so, using our methods will save you time and cut your costs . . .

- ring binders
- looseleaf binders
- check book covers
- diaries
- album covers
- Bible covers
- address book covers
- appointment books
- autograph book covers
- catalog covers
- edition book covers
- insurance policy holders
- magazine covers
- memo book covers
- pass book covers
- photo album covers
- school book covers
- telephone book covers

And we can make up any other die to your order.

Two entire floors are now devoted exclusively to development and manufacture of better electronic heat-sealing dies, electronic loading devices, all steel cutting dies and steel rule cutting dies.

For complete details, write, call or phone

ABLE HEAT SEALING DIE CO.

DIVISION OF LIBERTY CUTTING DIE CO.

39 Great Jones St., New York 12, N. Y. Phone SPring 7-5005

ELECTRONIC CASEMAKING

(continued from page 49)

Dies made exclusively for embossing are mounted like sealing dies. They are made like and look like a reverse line cut with the design or lettering depressed into their surface. The molten material fills these crevices to reproduce the design. Decorative designs are also made with shaped rules used either for embossing only or to apply a different vinyl panel or shapes to the surface.

Stamping with leaf

Manufacturers of stamping leafs confirm DuPont's claim that "Fabrilite" can be stamped under standard manufacturing conditions. Specifically, Henry B. Robb, Jr., of Hastings & Co., Inc., 2314 Market St., Philadelphia 3, Pa., reports:

"We tested some samples of 'Q' quality unsupported 'Fabrilite' with stamping of genuine gold, imitation gold, aluminum, and pigment. Excellent stampings were obtained with some of our standard leaf in each classification without any trouble, or without using any other than regular stamping techniques.

"Our tests would indicate that there is a wider range of products that will do a completely satisfactory job on pyroxylin fabrics than on "Fabrilite," but given the right sizing, and as stated we have a number in our standard lines, we believe it can be stamped with almost the same facility as other materials.

"Certainly we never saw a vinyl until we tried "Fabrilite" of which the above could be said. Until now, any stamping job on vinyl was a problem. Heretofore the materials available were limited to a very few special numbers which would work on one type but not on the next."

Norman Zellman, of General Roll Leaf Mfg. Co., 85-03 57th Ave., Elmhurst 73, N. Y., adds:

"In testing 'Fabrilite' with out Lustrogold 24 Karat Genuine Gold and our #513 bookbinders imitation gold, we found both leafs to stamp exceptionally well.

"I would say that stamping 'Fabrilite' compares equally with stamping pyroxylin coated fabrics. It is unnecessary to make any special recommendations for stamping our products on 'Fabrilite' since, from the limited tests made, we could find no problems raised that were peculiar to 'Fabrilite'."

K. W. Valentin of Peerless Roll Leaf Company, Inc. 4511-4523 New York Avenue, Union City, N. J., concurs:

We were quite successful in stamping Dupont "Fabrilite" Q Vinyl. In stamping our various leaves on this material, we used a temperature of about 225 to 250 degrees F., a hand operated Krause press and a normal dwell. The pressure used was sufficient to bring out the impression sharp and clean.

We made impressions with our 100-E genuine gold leaf which was specially developed for stamping vinyl, 264-L imitation gold, 722 Aluminum, 61 Blue E-5, 98 Orange E-5, 7 White D-5, 740-L Metallic Red, 750-L Metallic Green. There are still other colors available which would work similarly.

Since supported "Fabrilite" is the same type of vinyl as unsupported, these statements apply equally.

Stamping with ink

As a result of field and laboratory experiments DuPont found that "Fabrilite" or other vinyl coated surfaces would stamp successfully with ordinary vinyl printing inks, as supplied by most major ink manufacturers. The ink contains a solvent which bites into the surface of the material and holds the ink firmly on the cover. These solvents contain a somewhat toxic ingredient and operation near normal room ventilation is recommended. It is also advisable to mix only limited quantities since the solvent evaporates rapidly. For this reason quantities left in ink fountains overnight might not be as satisfactory as a fresh replenished charge in the morning.

The tests further proved that it is no longer necessary to wait for covers to dry after stamping which was required prior to the discovery of vinyl inks.

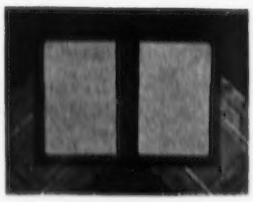
Decal or silkscreen

Decals and silkscreen have both been applied to "Fabrilite" successfully, but as yet there is no sufficient experience in production quantities available to warrant a complete verdict of approval.

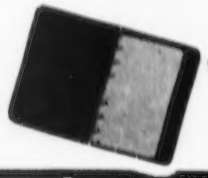
Endsheet adhesion for vinyl covered cases made conventionally, how it has been and is being solved, will appear in an appendix to follow.

A BINDER IN ONE SEALING OPERATION

THE DIE (single electrode tear-seal)



THE JIG (preloaded, registers metal and stay)



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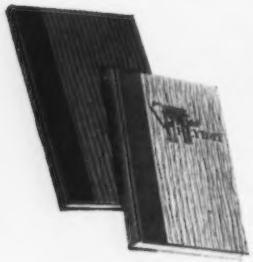

SPRING BIRTH
Mark Van Doren — Henry Holt

HEYDAY
W. M. Spackman — Ballantine Books

BULLFIGHTER FROM BROOKLYN
Sidney Franklin — Prentice-Hall

THE FOURPOSTER
Jan De Hartog — Random House

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T. Y. Crowell

RIDERS OF THE OUTLAW TRAIL
Peter Field — Jefferson House

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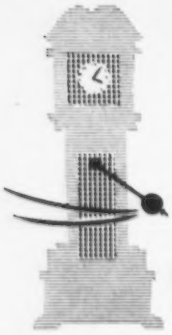

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NEW NAMES, NEW FACES

All officers of the Employing Bookbinders of Cleveland were re-elected recently at the annual meeting. They are FRANK J. CONAT (Ideal Bookbinding), president; AL JANUS (Ace Folding), vice-president; JOSEPH WILLIAMS (Forest City Bkdbg.), secretary-treasurer; L. A. TRIVISON, executive secretary.

RUDY E. BRAUER, of *Sales Tools, Inc.*, binders and finishers, has been elected secretary of the Employing Bookbinders Club of Chicago (Ill.) He succeeds the late James Kerwin.

The *Ruled Forms Co.* has been founded at 84 West Broadway, N.Y.C., by ANDREW J. BELLAY.

A. MONTE LUPO has founded the *Montfort Bindery* at 624 Canal Street, N.Y.C.

Atom Bindery Co., 380 Second Ave., N.Y.C., has joined the New York Employing Printers Assn.

Rule Rite Co., 722 E. Washington Blvd., Los Angeles, Cal., is once more under the management of JOHN W. PADELFORD and WALTER F. SCHKOMODAU.

Christ Caralis has established *The Ruling Shop*, 405 Washington Street, San Francisco, to do paper ruling for the trade.

WIN WERNEKE and GLENN BACHMAN of the *Dexter Folder Co.* were the guests of honor at a recent meeting of the Minneapolis (Minn.) Club of Printing House Craftsmen. They discussed modern bindery equipment and exhibited some color films and a collection of literature on bindery equipment dating back into the 1800s to illustrate the progress which such equipment has made.

CY SWATEK has been appointed president and general manager of the *Vulcan Bindery & Cover Co., Inc.*, Birmingham, Ala. The bindery has recently doubled its floor space and has purchased some additional pieces of bindery equipment, including a Sheridan embosser and a rotary board cutter.

M. G. Bookbinders, Inc., of N. Y. C., recently installed a number of bindery machines and equipment, according to secretary Alexander Gurevitch. Among the newer equipment now operating in the plant are two Baum folders, a Christensen pony gang stitcher, a Rosback automatic stitcher and a rotary perforator, and a miniature folding attachment. The company is also distributing an imposition guide to its customers.

ED DEVOE, of *Heinze Bookbinding Co.*, has been elected to the executive board of the newly-formed Stockton (Cal.) Club of Printing House Craftsmen. President of the new club is Carmen Perino of Perino & Vitek Printing Service.

Baltimore's Graphic Arts Association has announced the appointment of JOSEPH KINLEIN, *Optic Bindery*, to the Management Committee, and that of F. E. STREET, *Monumental Ptg. Co.*, and William G. Aldrecht to the Industrial Relations Committee.

HARRY POND, of the *Harry W. Brintnall Co.*, San Francisco, addressed the East Bay Club of Printing House Craftsmen on the occasion of "Bindery Night," speaking on the subject of recent advances in bindery equipment.

Sullivan & Crocker, New Bedford, Mass., have been awarded the binding contract for New Bedford's city documents.

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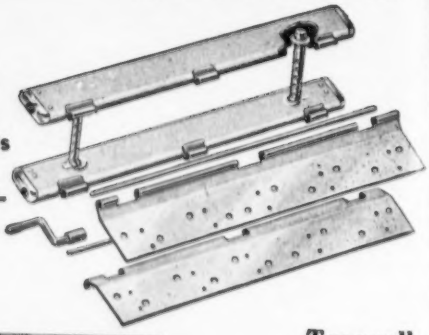

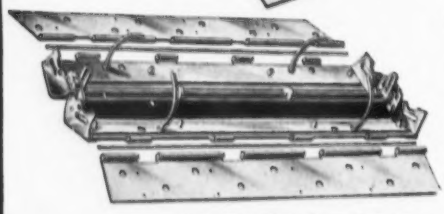

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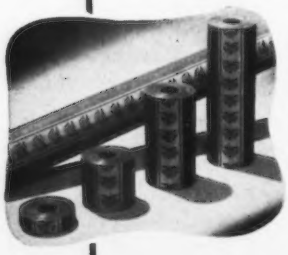

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H. L. Feiereisen, paper rulers and bookbinders for 21 years in Cedar Rapids, Iowa, recently added to the company's list of bookbinding services by installing the necessary equipment for Plastico plastic binding. In addition, the plant has purchased index tab cutting equipment, a Nygren-Dahly power punching machine, and a new Rosback round hole vari-speed perforator.

Abe and Jack Cohen of *Coronet Bindery*, N.Y.C., have purchased a cutter and drill from E. P. Lawson Co.

The Boston Mailing Company, in Boston, Mass., has installed two Seybold 34" Dynaclamp, automatic clamp cutters.

The McKenzie Service, Inc., in New York City, has installed a Seybold 44" Series Sixty standard cutter.

The Ward's Bindery, in Seattle, Washington, has installed a Seybold 44" Series Sixty standard cutter.

Hutchens Bindery Co., Peoria Heights, Ill., has bought a new Rosback "Twenty-two Special" Slot Rotary perforator.

Howard Bindery, New York, N. Y., and *Star Bindery*, also of New York, have purchased new bindery equipment, including Rosback perforators.

The *Central Bindery Co.*, in Philadelphia, Pa., has installed a Rosback 36" Slot Rotary Perforator.

North Atlantic Bindery Co., N.Y.C. reports the purchase of a Rosback single feed gang stitcher and two hydraulic machine.

The plant of *M. M. Vass*, of Rockford, Ill., has installed a new Crawley hydraulic rounder and backer.

The *Bradbury Bindery*, Chicago 14, Ill., recently purchased a 45" Como automatic spacing cutter made in Sweden.

The Bennett Printing Company, in Dallas, Texas, have installed a Seybold 44" Series Sixty motor-driven back gauge cutter.

The *Moyer Printing Co.*, Jeannette, Pa., has installed a Rosback "Twenty-two Special" Slot Rotary Perforator.

The Taylor Yearbook Company, in Dallas, Texas, has installed a Seybold 40" Series Sixty standard cutter.

The *McCaw Printers*, Columbia, S. C., have installed a Rosback "Twenty-two Special" Slot Rotary Perforator.

The Todd Co., in Rochester, N. Y., has installed a Lawson 52" Series "V" Heavy Duty Automatic Hydraulic Clamp Cutter.

The *Lebanon Democrat, Inc.*, Lebanon, Tenn., has installed a Rosback "Twenty-two Special" Slot Rotary Perforator.

The *Jourdan Co., Inc.*, in Detroit, Mich., has installed a Seybold Continuous Book Trimmer.

The *Walraven Bros.*, Dallas, Texas, has installed a Rosback "Twenty-two Special" Slot Rotary Perforator.

The *Neyenesch Printers, Inc.*, in San Diego, Calif., have installed a Seybold Hydrodrill, multiple spindle drilling machine.

The *Campbell Bindery*, in Dallas, Texas, has installed a Lawson 39" Series "V" Heavy Duty Automatic Clamp Cutter.

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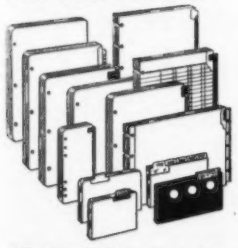

Illustrated above are a few samples of Indexes used.

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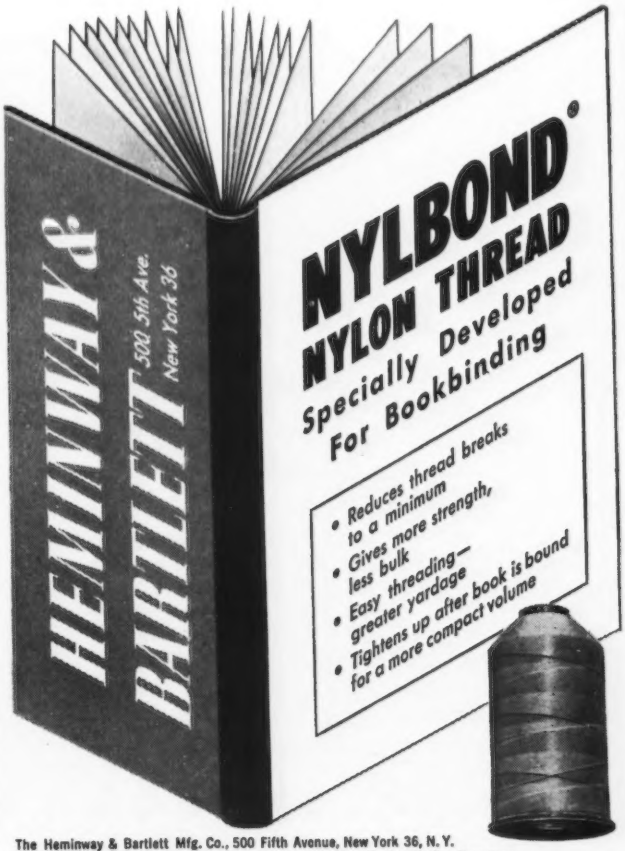

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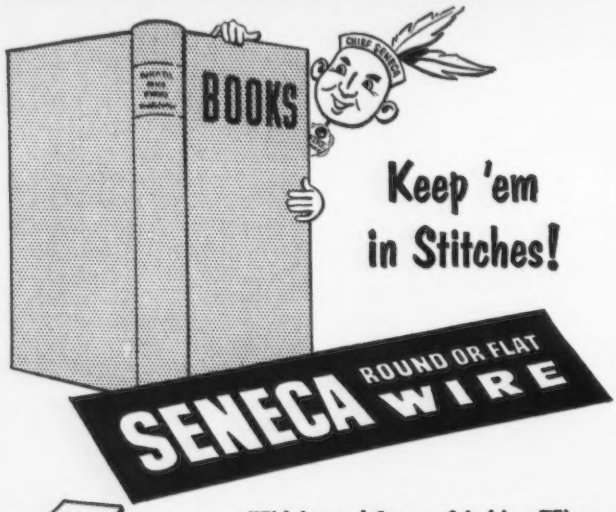
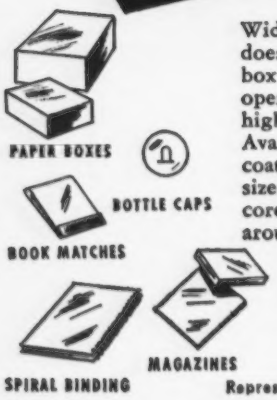


Keep 'em in Stitches!

SENECA ROUND OR FLAT WIRE



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(see page 24)

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NEW ENGLAND GUILD GETS KIVAR STORY

Donald M. Lippmann, sales promotion, and Roy Phaneuf, assistant technical director, both of the Plastic Coating Corp., Holyoke, Mass., discussed Kivar 2 and Kivar 5 at a meeting of the Bookbinder's Guild of New England at the Parker House, Boston, June 5.

Said Lippman: "The Kivar No. 5 line is being used in very considerable tonnage, whereas the Kivar No. 2 grade has perhaps rather limited use, in the publishing industry.

"We formulate all of our own coating materials, for our own use only, since we are definitely not in the solution business. We use practically all of the resins currently available, including nitrocellulose, vinyls, saran, Nylon, polyethylene and of course are constantly investigating other types of similar materials.

"Our Kivar No. 2 line has been developed to its present quality over many, many years of experience in both formulation of coating materials, proper base papers and coating and finishing operations. We manufacture many millions of yards a year of this Kivar grade and stock in 40 inch width rolls some 25 colors which are available for relatively prompt shipment.

"Naturally, since all Kivar No. 5 is coated with pigmented lacquers or pyroxylin, special so-called lacquer type inks, which, of course, are readily available, are necessary. It would follow, of course, that inks that will work satisfactorily on a lacquered cloth will work equally well—should I say better—on Kivar No. 5.

"Constant checking of necessary uniformity and maintenance of certain physical characteristics has enabled us to improve our position in the publishing industry over the past many years. Constant checks are made for scuff resistance, flexibility, maximum grease and oil resistance, tensile and tear tests and the usual details involved in this type of production.

"Our base paper for our Kivar No. 5 line is a furnish of 100 per cent Scandinavian jute and kraft pulp. The material is especially suitable for durability and economy requirements. It has been developed to make a book look better longer and at a substantially lower price than many cover materials.

"Our No. 2 line is coated with similar material as used on Kivar No. 5, but because of the normal end uses for this grade, it carries a much heavier coating load. The base for our Kivar No. 2 is Lexide, which is a brand name of this material made by Latex Fiber Industries in Beaver Falls, New York.

"Lexide is a so-called beater impregnated sheet and the furnish is 100 per cent rag with heavy beater rubber latex impregnation, giving the stock leather-like characteristics.

"As one of three coaters of Lexide base, our tonnage runs from two to four cars a month. It is interesting to note that over the past two months we have had orders from our various merchants in St. Louis and in Ohio for the equivalent of some 90,000 yards of this material in a so-called special Air Corps Blue. This material is now being used by the regular Air Corps and the new ROTC air units as covering materials for manuals. We understand that the eventual use of this No. 2-17 weight (incidentally embossed in Skiver) will be in the neighborhood of 2,000,000 manuals in size approximately 8½ x 11.

"The Lexide base has been greatly improved over the years and now, due to improved anti-oxidents is now a very stable material and with excellent ageing characteristics. Kivar No. 2, particularly in the heavier weights, is used for ring binders, many types of proposal covers, semi-permanent catalog covers, and for many very deluxe advertising requirements."

BRUENING OPENS ONE-MAN SPECIALTY SHOP

A million folds of four by six sheets into 32 pages for a headache tablet enclosure is one of the typical headache jobs among many that keep busy Leonard Bruening, the one-man operator of the L. B. Folding Co., a new firm in the Caxton Building, Cleveland, Ohio. His shops contains, besides the specially designed folder for tiny work, both Davidson and Baum folders, Chandler & Price cutter, a hand rubber bander, a Pioneer single punch drill press. When additional equipment is needed he sometimes rents a stitcher.

MOVES & REMOVES

The *Acme Printing Co.*, originally founded as a one-man business by R. W. Bacon only a year and a half ago, has moved to new and larger quarters at 15 Union Steet, Worcester, Mass. The bindery equipment includes a 34" power cutter, a folding machine, and punches and stitchers.

The *General Bookbinding Co.*, formerly in Los Angeles, Cal., has moved to new quarters at 6356 Newel St., Huntington Park, Cal., manager Mitchell Stupin reports. The bindery does trade and pamphlet work and some hand binding.

Robert E. L. Collier, paper ruler, has moved to larger quarters at 343 Front Street, San Francisco, and has installed a new L machine.

Foote & Davies, Inc., Atlanta, Ga., printing and binding firm, has remodeled and redecorated the front entrance of its plant. Albert Love is the owner and president.

William E. Rudge's Sons, of the printing division of Geffen, Dunn & Co., has moved to larger quarters at 130 Cedar Street, N. Y.

The *Grant Bindery*, owned and managed by Herbert Grant, has moved to new and larger quarters at 3747 N. Clark Street, Chicago 13, Illinois. The plant was formerly located on N. Lehmann Court.

The *Mueller Art Cover & Binding Co.* has moved to new and larger quarters at 15412 Brookpark Road, Parma, Ohio, adjoining Cleveland.

Laurel Bindery, Inc., has been established by Peter Fiasco at 21 East 4th Street, N.Y.C. The equipment includes a Seybold cutter adjustable to 1/64", five Dexter folders with W and J attachments, electronic counters and a Christensen gang stitcher. Among Laurel's specialties will be the precision folding of miniature package inserts down to 11/16" for insertion on high-speed automatic machines.

Myers & Co., Inc., Topeka, Kansas, general offset printers specializing in high school and college yearbooks, have opened a branch plant in Richmond, Va.

General Telephone Directory Co. has established a $1,000,000 air-conditioned one-story printing plant equipped for the production of telephone directories for non-Bell companies. The plant is located on a two-acre site in Des Plaines, Ill., a suburb of Chicago, and employs 140.

Epod Bookbinders has been founded at 360 Fourth Ave., N.Y.C., by Arnold Epod.

Grant Bindery has moved to new and larger quarters at 3747 No. Clark Street, Chicago, Ill.

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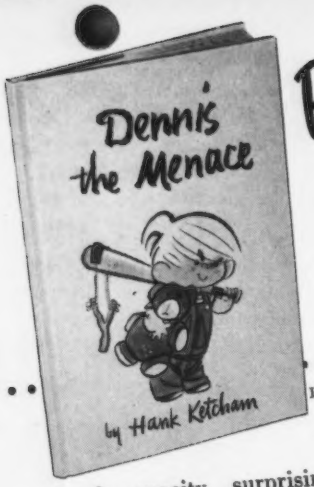

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A SURVEY OF PUBLISHERS' SPOILAGE PRACTICES

A B&BP Forum

WITH BLANK STOCK costing what it does, spoilage allowance excesses have come in for an increasing share of examination on the part of purchaser and supplier alike. Twenty years ago, the tossing into the waste pile of a few dozen sheets of paper wasn't given even a first thought, but today when every sheet means an investment of upwards of a cent, especially in book work where it may mean almost one-third of an entire book, spoilage gets more than the proverbial second thought.

In order to bring out some of the industry's practices on this score, B&BP polled some two score leading publishers, both those with manufacturing facilities and those without, with a set of 10 questions on spoilage procedures, to ascertain what (a) is the course of current practice (b) what is intended in the future, and (c) what might be done to improve relations over this ticklish issue.

More than fifty percent of those polled responded with detailed comment which indicated that while most firms had some sort of general allowance for spoilage in press and bindery, many would like an improved system. Nevertheless most were interested in seeing a cooperative industry-wide chart, which would be fair to both sides, drawn up and promulgated by industry groups. Many would welcome, though currently they have had no immediate need for it, a mediation service afforded by industry groups.

In general, the industry practice is best summed up as: rule of thumb and adjustment to unusual circumstances, with a constant wrangle over responsibility.

Before going into the questions and the summary of replies to each, expanded by pertinent comment from several individuals, it should be pointed out that with increasing emphasis on quality control, and re-examination of all production costs, in order to control leaks which might easily mean the difference between profit and loss, rules of thumb, guesswork, and magic are not suitable formulae for cost control.

This fact has already been discovered by both commercial printers, trade associations, and book manufacturers, and studies have been launched to assay existing spoilage allowances in light of present day conditions, and to realign them accordingly.

In general, these were the conclusions reached as to spoilage practices: most firms followed rules of thumb laid down some time ago, whose origin is sometimes obscure—tables set up by a production manager of some years ago, a press room superintendent, a supplier, or in some cases, persons unknown.

But the picture as to methods materials, machines, and manpower has changed and the rule of thumb will have to shift with them, to more accurate methods of determining spoilage allowances.

Following are the queries and the summation of the replies thereto:

1. What is your current method of computing spoilage allowances? Do you have a method of your own, or do you utilize one furnished by your manufacturing source, or supplier?

A. About two-to-one reported a method built out of their own experience. Several quoted allowances as high as 10%, others as low as 2%. In some instances, the 10% was allowed on runs of 25,000 or less, 5% on above 25M. Several indicated an overall spoilage in press and bindery of 5%.

Most firms that answered noted that the allowances varied between suppliers, i.e., that some firms spoiled more sheets than others. One firm noted that they allowed 5% on books printed in editions of 1-10,000 from either letterpress plates or offset, 10% for letterpress type jobs.

2. Is your figure based on an overall percentage for the entire operation, or is it broken down to individual classifications? Do you have a flat percentage each for printing

This first of a series of articles on spoilage practices purposely gives only one side of the story, so that each of those concerned with the question of spoilage may have full opportunity to reveal the facts in their possession in subsequent forums.

The Book Manufacturers Institute Trade Customs Committee with A. J. Ammon supervising its exhaustive spoilage investigation, has much to report concerning deterioration in paper quality, the effect of higher speed equipment on such paper, and demands for extra rush service, with their cumulative effect on the amount of paper required.

Nor does this article attempt to cover the question of paper damaged in shipment or in other ways. Succeeding articles will deal with these, and the problems of the "man behind the machine," whose experience has been both practical and painful.

and binding, or do you apply a different percentage to each stage in the individual operation?

A. The number of firms which applied a flat overall percentage to the entire production cycle was overwhelming. A very few applied individual percentages for each major unit and even less applied flat percentages for each unit, i.e., each pressrun in each color, each gathering, etc.

On reprint work, most figured their allowance to be the same as that experienced on the previous run. Those that went further into individual allowances were for the most part content with one flat allowance for printing, and another for binding, with the edge on those granting a greater allowance for the bindery.

One Western firm broke it down to initial press run, with varying allowances for number of halftones, additional color, loose or tight register, and type of binding, case, saddle, side, or perfect binding.

3. Do you endeavor to secure new estimates of spoilage possibilities when a new and unfamiliar stock is to be used?

A. Fortunately, the majority indicated that they do so, with some in doubt because they seldom used a new stock. Others were particularly emphatic on getting new allowances when using an untried offset or coated. Others commented that other special circumstances, such as a never-hitherto-tried form of printing or binding, such as multicolor presswork, would lead them to discuss the question with their suppliers.

4. Do you follow any published spoilage table, such as that created by the Government Printing Office, or do you believe such a system to be too rigid to be practical?

A. Again an overwhelming number reported their disinclination to follow such a table, or their lack of acquaintance and disinterest in it.

Apropos of this fact, is that the GPO has its table now under review, and does not recommend them for commercial use, as James Broderick, its planning manager, wrote B&BP:

". . . we became aware of certain inaccuracies in the schedule and the table is presently in the hands of a committee for review and recommendations for revision.

"Furthermore, the rather special application of the allowances makes them of questionable value to the trade at large. They have been built around standard GPO equipment, supplies, personnel, and conditions, and are applied under circumstances that may contrast sharply with the widely varying conditions in commercial shops. In some plants, they would be considered inadequate, and in others, possibly overgenerous."

This comment is borne out by respondents to the questions who object to tables such as GPO and those issued by the Book Manufacturers Institute as "too liberal." Others commented that too tight an allowance is likely to wind up in running short and thereby forcing the expense of going back to press to make up a small shortage.

5. Would you approve of a book industry spoilage chart, to be compiled by an association such as the Book Manufacturers Institute?

A. Opinion, though not overly enthusiastic, acclaimed the idea of such a chart, stated that it would be used with caution, but would be of great educational values. (The BMI is currently examining the possibility of revising its schedules.) Current schedules, the respondents felt, were loaded in favor of the manufacturers.

6. What has been your experience with the accuracy of shipments of blank paper from the mills? With printed paper from pressroom to an unassociated bindery?

A. Almost all responding found no fault with delivery from mills, with mixed opinion registered on pressrooms, in which a variety of experiences were reported, with most feeling that accuracy depended on the general conscience of the particular plant, some being very accurate and others far from it. One dissenter on the mills commented that most took advantage of the 10% overrun allowed by trade customs, which caused some difficulty on special items, i.e., unusual sizes, finishes, etc.

7. Do you have any house policy on "overs" or "shorts" on delivered books?

A. Policies varied all over the lot. There was general agreement that someone was responsible, but the definition of this responsibility was a matter of individual decision in most firms. Most would accept overruns, if they were reasonable but there seems to be no general agreement as to this definition, although several mentioned 5%, others mentioned 10%. One firm has an arrangement with the printer to notify them while still on press of any developing shortage or overrun.

8. Do you permit new pressruns to make up "shorts," and if so, who pays?

A. Most firms agreed that if small forms were involved, or very heavy shortages were involved, going back to press would be permitted. Responsibility would be laid at someone's door, but opinion as to whether printer or binder was divided. If the shortage was in finished books, it would be likely the binder, unless he could prove he didn't get enough paper to begin with (one more reason for the growing interest in accurate counting devices!)

In instances in which the responsibility cannot be clearly established, the house may decide to pay for the additional presswork if the amount of finished books which it will be able to secure will be sufficient to make it worthwhile, or if only a small number of perhaps one or two hundred are involved, the "short" is allowed to stand.

9. How do you handle the problem of spoilage on cloth or paper used for covers?

A. Most publishers protect themselves against erroneous allowances for covers by insisting on the binder furnishing the material and specifying the amount. If he misses, then he is held responsible. Here again common sense and experience become the arbiters, and unless spoilage is abnormal, nothing is done about putting the book back into production. Allowances are usually made against the next binding order. Most publishers make special allowances for pre-printed and other out-of-the-ordinary covers. Allowances run from 5 to 10% on cloth for normal covermaking.

10. In the event of disputes would you approve of a mediation service such as the BMI, or the American Book Publishers Council, or both?

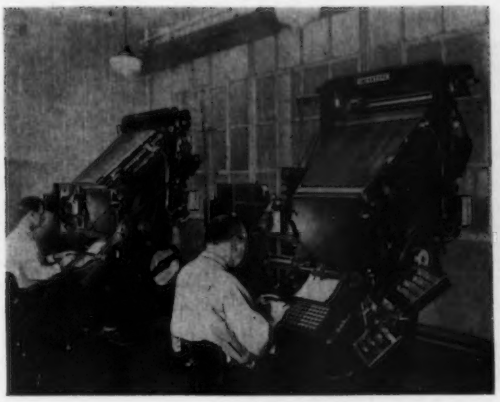
A. Opinion was almost evenly divided, most of those on the negative expressing themselves only by indirection, in commenting that they had not yet had any matter under dispute. Some that had had disputes held that they would prefer to settle them privately. Even those that approved this idea, felt that it would act only as a restraining force, would virtually never be called on.

As a closing suggestion, two quotes, one from a veteran production manager the other from a plant manager for a publisher owned plant:

Burton L. Stratton (Harvard U. P.): "The most carefully designed spoilage table won't help if the interested parties, printer, binder, publisher, fail to have a proper understanding and appreciation of the other fellow's job and interest in a given work."

Fred Hofferth (American Book Co.): "I'm in no hurry to change from a system of judgment and experience to a chart that some clerk can use but not interpret."

Gilcar: Nation's First All-Photo Composition Typographic Service In The Book Field



In the customary order: Gilcar's battery of Fotosetters, its dark room and big enlarger, the Bruning white printer, replace galley proof press, and other more familiar composing room tools.

ONE DAY a new Gilcar operator found a tiny heap of type metal shaving underneath the No. 1 Fotosetter!

As a practical joke, some nostalgic soul had slipped unseen into Gilcar Corporation, the first all photographic composing room in the U.S., and planted this memento of hot metal composition. Certainly it is not the only familiar sign of the more conventional method of type composition, for the composing machines look much like their ancestors in general appearance. But the printer's devil sweeps up instead of metal shavings only scraps of acetate film in the N.Y. shop opened recently by Gilbert Carpenter.

The newness of photo composition is only part of the story of Gilcar, which is easily seen to be a composite title derived from its founder's own name. The other part of the story is Carpenter's own devotion to the Fotosetter, which, as account executive for the Intertype Corporation account in the Michael-Cather Inc. advertising agency, he came to know and believe in, to the extent that he invested his own funds into establishment of the firm.

Fotosetter for Books

It is significant that the use of Fotosetter for book composition (see B&BP, Dec. '51, p. 64-65), which first plummeted the machine into widespread public interest, follows a kindred trend in the Gilcar shop which is largely engaged in composition for children's books, quiz books, and other matter requiring considerable mixed and tabular matter. In the children's book field, it is proving of considerable economic advantage in that the large size types, ordinarily hand composed from foundry type, repro proofed and stripped into position with the artwork, can be set faster in actual size and provide a positive or negative print on film ready for stripping up, without need for retouching, opaquing, etc. Thus sizes such as 16, 18 and 24 pt. frequently found in such books can be processed rapidly saving costly time.

The familiar sounds of the slug composing machine are not wholly gone from this strange new composing room. The brassy tinkle of returning mats is still to be heard, though muted by the vinylite covers of the Intertype Visilite matrix magazines. The elevators sound the same, but much of the click, clank and rumble of mold wheels, space bands, and pot plunger are no longer heard. In exchange there is a more precision-like sound as the mats speed one by one into photographing position, and the camera's mate, the film carriage, clicks its way downward in uncanny fashion, and returns automatically in time for the next line to be exposed.

However, stoppages from the more familiar causes of slug machine delays happen here too, but with much less frequency. Photo-composition never was said to be a panacea for all ills of hot metal composition, and mats still have a knack of causing distributor stops. However, there is far less activi-

A giant camera and, below, makeup with film complete the transition from the customary makeup banks, type cabinets, and other composing room paraphernalia, to the photographic shop.

ty on the part of the operator in this direction or in making adjustments. As Carpenter points out, all the adjustments for a change in type size or measure can be made without the operator's leaving his chair. Power shift slips the new magazine in place, and a flip or so of the finger on the measure, point size and leading controls does the rest.

Resemblance Halts

At this point, virtually all resemblance to the normal composing room halts. Makeup tables are rather like stripping tables, underlit for accuracy, and there are no galleys, proof presses, or apron-wearing compositors poring over banks of type. A precision punch, set to the proper measure and point size, accurately slits out the error lines, a new one is quickly positioned and in a jiffy is taped into place in accurate register.

Part of the correction and makeup equipment are a number of small vacuum boxes, actuated, no less, by a couple of conventional tank type vacuum cleaners!

Trays of pi mats are one more link with the conventional shop, but the Fotosetter, with its four magazines, each with 117 channels, 27 more than on conventional machines, makes straight setting much easier. The use of the pi mats is chiefly for signs, fractions, special characters, diphthongs, etc. Three machines now in operation, with another due, and room for double that quantity at the 202 E. 44th St., N.Y. address, indicate the potential for the film composition shop.

Size Control

"You picks your size and the machine gives it to you," remarked Carpenter, explaining how the Fotosetter, through the use of lens turrent and gear trains can set 6 pt. to 36 pt. from 12 pt. mats. Beyond that, if you should need something as big as a billboard, there's a Saltzman 8 x 10 enlarging camera. Should you want your line fattened, slimmed, or slanted, Gilcar offers a 24" distortion camera to do just that.

The galley proof press has grown much larger, and outside of the fact that there are rollers in both, there's no other similarity. Gilcar's proofing department consists of a giant Bruning white printer, which turns out direct positive prints in a jiffy. Film is positioned over the sensitized paper, run around an exposing drum, film stripped off, and the sheet run through the developing rollers which produces a print, dry and ready to proofread, or otherwise handle, in a few seconds. A dozen "galleys" can be produced this way in a matter of minutes, and the prints are so satisfactory facsimiles even though correction tape or other matter is sometimes reproduced. Carpenter finds this alarming to some who, accustomed to other proof methods, think the mark is a bit of metal or other not-to-be-produced material, and worry about it.

Currently, book composition, particularly that of a difficult nature, is occupying much of the production hours of Gilcar, and incidentally has developed another interesting feature. Page make up films for an entire book of some 200 pages were tucked in an ordinary job envelope and took little more than 2" of space. They can be kept on file indefinitely in a small cabinet.

Another feature of interest to publishing production personnel is the possibility of Fotoset composition for copy for stamping dies. Blowing up repro proofs can be avoided. The laborious retouching and filling in script connections, for example, can be eliminated. Fotosetter sets any size (with script fully connected) on the film affording clean sharp edges for the die maker to use in making his first etch, and saving expensive hand work.

For All Processes

Gilcar, in addition, does a great deal of work for offset printing has already begun turning out work for silk screen, for letterpress printing from magnesium, zinc, and copper, and for gravure, and all other methods of reproduction in which type composition proofs are required. Silk screen film can be exposed to the Fotosetter film, and the silk screen printer needs only to soften the former in water, to apply to the screen.

Gilcar lists eight major type families with several different weights available in many of them, with more faces being added, such as Times Roman and Bulmer in text sizes.

Associated with Carpenter is Herbert J. O'Sullivan, formerly with Kurt Volk's typographic service, and Wm. Rudge's Sons. Thus they afford a wide range of experience with type and its reproduction in this new photographic medium.

One familiar and unpleasant note remains—photo composition doesn't free authors of bad habits—there are AAs here too!

TEXTBOOK NEW LOOK & TV

TV competition is stimulating the design of textbooks, according to Howard N. King, first vice president of the Int. Assn. of Printing House Craftsmen, speaking before Marquette (Wisc.) university journalism students.

"The great trouble with most books today is that we don't use type of sufficient size," King said. He added that publishers hesitated to take steps that might be considered radical in book printing in the fear that this would decrease their sales. A fresh approach was needed, he stressed, and not the repetition of a 1930 style.

NEW ART JOURNAL

The Art School of Pratt Institute, Brooklyn, N. Y., has published the first issue of "Adlib," a Graphic Arts Workshop production of the Illustration Department. A comparatively new technique was demonstrated in the bulletin. Original relief etchings were made on zinc, without the benefit of photomechanical means. The drawings were prepared with acid-resistant asphaltum or resin, then deep-etched or hand-tooled, ready to be printed with type on a flatbed press. "Adlib" is the joint product of students and faculty under the guidance of Fritz Eichenberg.

PILGRIM, NEW LINO FACE

Pilgrim, a new type face created by the late Eric Gill, is now available to British printers by the English Linotype organization in 10, 12, and 14 pt. sizes. It was designed by Gill initially for use by the Limited Editions Club of New York in its edition of Sterne's "Sentimental Journey." According to Jackson Burke, Mergenthaler Linotype Company's director of typographic development, Pilgrim will be made available in America if sufficient trade interest in it should develop.

Rand McNally & Co., Chicago, have introduced Duroplast Books, a new line of 60-cent titles for very small children. The 8" x 10" books are printed on strong plastic-coated paper and the books are designed to withstand a certain amount of pulling, tugging, and chewing.

RICHARD MOSES, formerly in the production departments of Appleton-Century-Crofts, Prentice-Hall, Hildreth Press and David McKay Co., has been appointed purchasing agent for *Edward Stern & Co.*, Philadelphia, Pa., printers.

ALVIN LUSTIG, free lance designer, has been appointed design consultant for *Noonday Press*, N. Y. C.

HOLLISTON ADDS NEW SERVICE

The selection of Mrs. Sybil Hastings of the Holliston Mills, N. Y. office to serve as a special Holliston color consultant to publishers and designers, as well as to act in close liaison with independent designers and typographers, concerned with the selection of color and design for books, rounds out one more phase of her active career in the book industry.

In her new post, Mrs. Hastings is currently engaged in developing color portfolios, showing popular trends, with a view toward interesting publishers in making better use of the many colors and materials available. In addition, other demonstrations of various means of cover decoration on various finishes of cloth, i.e., offset printing, stamping, etc., are being worked up. She may be reached at Holliston's office, 70 W. 40 St., N.Y.C.

Sybil Hastings

Another field in which Mrs. Hastings will render a new service, is that of aiding in establishing color harmony among cloth, endpapers, topstain and cover decoration.

Family tree

It was not altogether unusual that Mrs. Hastings should become involved in the book field, for her family was interested in arts and letters. Her husband, Milo Hastings, best known for his work on food and diet, was one of the early writers of science fiction, also a co-author of the controversial play, "Class of '29."

It wasn't long before Mrs. Hastings was helping out the editors at a famous magazine house, and not much longer before she was an assistant to Arthur Chase of Dodd, Mead & Company, doing production, manuscript reading and miscellaneous editorial work.

Mrs. Hastings' intense interest in color dynamics for book covers, and her long advocacy of greater use of color to help make the book package are well known. In their support, she has taken notable part in the promotion of many national book shows, such as the Garden Books Catalogue and show of 1948, which was exhibited on a wide basis throughout the country. For these and other events she has contributed advertising copy and slogans, among which was a series of advertisements appearing in newspapers and magazines of national circulation on the theme "If There We No Books!" Lately in behalf of the Women's National Book Association, she assembled and prepared a catalog for its mammoth fashion show last spring.

Color expansion

It is Mrs. Hastings' theory that only about ten colors of bookcloth are used to bind the majority of books, a fact at which she is appalled and on which she is concentrating all the influence her present and past activities can bring to bear, to spread that basic ten into THE many colors, shades, and hues, now available in existing sample books.

The ten, with variations indistinguishable from across a room, are used, in her opinion, because they are "safe." Hence the inevitable, monotonous procession of colors—black, navy blue, flag red, maroon, and dark green, which were used to bind Horatio Alger, Elsie Dinsmore and The Rover Boys half a century ago. Mrs. Hastings believes that too little imagination is used in selecting a color appropriate to a certain book; that a color doesn't necessarily have to reflect too closely the nature of the subject, such as using navy blue for a sea story.

As an example, she cites the case of the cloth she selected for Life's "Story of Western Civilization," a green that looked "as if it had been fading for a thousand years." The color, selected after poring over hundreds in the Holliston sample collection, as a perfect background for the book's rich panorama of color, appealed to the publishers instantly.

Above all, to help give an impression of vitality, a publisher's books should be displayed in a wide range of colors, just as his list covers a wide range of subjects. There was a time when publishers did not need to give much thought to this problem because there was no pyroxylin, few finishes, and a very limited range of colors. Today, there is washable cloth, a variety of finishes, and book cloth manufacturers' sample books are a riot of color.

H. SATENSTEIN TO ALLIANCE

Harvey Satenstein, active for the past three years in the special book sales promotion department of American Book-Stratford Press, N.Y.C., has rejoined Alliance Printing Co., Philadelphia, Pa., as vice-president and director in charge of sales and promotion. His efforts will be principally directed toward short runs and university press books, also jacket, brochure, catalog, and other commercial printing work for publishers. Overnight dispatch to and from plant between the 333 S. Broad St. plant and the N.Y. office at 145 E. 63rd St., will be maintained.

Satenstein is a former production manager and designer for Hyperion Press, N.Y.C., and later the Jewish Publication Society of America, Philadelphia. He trained under Richard Ellis, then chief typographer and head of the department of fine printing at Haddon Craftsmen, Camden, N. J. Book printing at Alliance will be supervised by R. Thornten Greene who also worked under Ellis, and who has further been associated with Edward Stern & Co. and W. E. Rudge.

Satenstein will continue his association with Book Craftsmen Assoc., recently formed to develop and execute promotional ideas and specialized books for the printing, publishing and book trade.

HYDE HEADS N.Y.U.'s PRESS OFFICE

Fillmore Hyde has been appointed director of the newly organized Office of Publication and Printing of New York University, N. Y. and director-editor of its newly formed press. He will be responsible for designing, scheduling, and processing of all University printing done either inside or outside the school.

Fillmore Hyde

1953 OFFICERS FOR STA

Bruce Beck, designer for the Whitaker-Guernsey Studios, was elected president of the Society of Typographic Arts, Chicago, Ill., at their annual meeting.

James Wells, custodian of the Wing Foundation at the Newberry Library, and Susan Karstrom, art director of Science Research Assoc., were elected vice-presidents. Violet Fogle, illustrator, was voted secretary and Carl Regehr, designer for Bert Ray Studio, treasurer.

Harold McBain

Henry Holt & Co.
New York, N. Y.

IF THE DESIGNERS of the grandiose entrance to 383 Madison Ave., N.Y.C., and the impressive Henry Holt & Co. offices in that building had been equally imaginative in creating the publisher's production department, they probably would have designed it in the form of a funnel into which the surrounding sea of offices could pour their creative efforts for processing in the manufacturing mill. If they had been equally symbolic, they would have put Harold McBain, Holt's production chief, at the base of the funnel in front of a series of electronic devices so that the trade and juvenile books could be push-buttoned into bookstores, the text and language books into colleges and high schools, and records into recording departments.

In essence, such is the function of Holt's production department. For McBain regards his domain as a service organization responsible not only to the duties implied in its work, but also to management, sales, editors, authors, and suppliers.

In this order of responsibilities McBain functions principally as a co-ordinator. Initially he participates in the planning of books recommended by management. In these sessions basic data is recorded so that McBain may anticipate the fundamental requirements as outlined by management and supplemented by the advice of the sales staff. Sales particularly has great influence in shaping the ideas for the production of books.

These conferences help to orient McBain in regard to the importance of one book in relation to others planned. In this manner he can then prepare the work of his department most advantageously. In turn he divides the production responsibility for the planned books among his production assistants. Complete co-operation with the editorial department in organizing the books is thus assured.

The assistants work closely with the editorial department from the beginning. The co-operative effort with the editorial department is especially necessary since many Holt editors and some authors take great interest in the design and production of their books. While they do not specify printing processes, typefaces, paper, etc. They will provide artwork and photographs which are then processed for layout and reproduction methods by the manufacturing department.

Good co-ordination

The production department functions as their consultant and final authority for the specifications. It will make the technical interpretations such as estimating, type fitting, ordering engravings, etc. It will submit sample pages and sample covers to the editorial department and modify the design, if necessary. McBain's department will also advise on the suitability, availability, and economy of editorial preferences and thus plan the book from manuscript to bound copies, keeping always such data as budget figures, anticipated sales, proposed publication dates, etc., in mind.

In keeping with the usual requirements that beauty and speedy production must prevail for all titles and that these factors must also be compromised with economy, McBain's department will advise such economic production methods, as three-piece bindings with paper sides instead of the full cloth treatment. With economies in binding for trade books particularly prevalent, McBain feels that materials such as Texoprint will find increasing usage. For school and college texts, on the other hand, cloth bindings still will hold their own.

Occasionally the production department does not take the responsibility for design, it is delegated to free lance designers. More often, however, McBain depends on book manufacturer's design departments.

International scope

For its many contacts with outside sources like manufacturers and suppliers, McBain feels that the production department also performs a public relations function for the company. As purchaser of all printing and supplies, for instance, McBain's contacts carry him far afield, especially in the recording department, where his source for records is a firm in California.

In connection with the books issued simultaneously with the language records, McBain's job has even taken on international scope. A case in point is the production of the Arabic language records and book. The Arabic text was set in New York by an Arabian newspaper. The phonetics were set in Massachusetts. And after an Armenian proofreader finished, the galleys were sent to Bagdad for the author's approval.

In line with Holt's strong respresentation in language education, record and book combinations have been produced for 29 languages, developed and gradually modernized from the originals taken over from the U.S. Armed Forces Institute. This facet of publishing production expands McBain's activities to label, album, cover, and carton buying and involves also a responsibility for the design of each of these items which become part of a $50 package, the price for one language set. It has even involved McBain's active participation in the recording which are sometimes made in Holt's own studio offices on tapes.

Records, which McBain considers a fifth department, can make the average yearly production of 18-24 juvenile books, 50-70 trade books, and 40-50 college and high school texts look routine by comparison—and if they appear that way it is through the expertly planned co-ordination which seem to make Holt's production department function so flexibly and efficiently.

Thorough training

McBain came into book production with some newspaper experience. He joined Holt in 1941 as a novice in the field, trained there under Leonard Blizard, the late Maurice Serle Kaplan, and Burt Stratton from whom he inherited the direction of the complicated department in 1948. McBain was only 26 years old then. He has only been away from Holt for Navy service during the war, but now goes no further than Maywood, his New Jersey home, which his wife and two children make a pleasant place to live.

REVITALIZING REPRINT RENOVATIONS

REPRINTS HAVE grown to such importance in the publishing industry that some view them as the tail wagging the dog. The word 'reprint' has practically become synonymous with paper-backed books, a conception which is rapidly being exploded (see June p. 53). In the shuffle, however, the regular reprint, the book republished and redesigned to stimulate a second sale, has been all but lost,—but not forgotten as daily book publishing indexes indicate that many publishers still hope for new profits in old titles republished hard-bound.

To lift a book out of the doldrums with a renewed effort, to shape its design to a new or revitalized market, and thus to forge new income from an effort once believed spent, designers in co-operation with production experts are often called on to perform major works of surgery.

They start with the advantage of being asked to improve a job already done. Indeed, it is an excellent opportunity for the "I would have done it this way" designer to provide the second market with a more suitable treatment within the budget allocated. On seeing an old design, places for improvement are always obvious.

Regardless of the amount to be spent on the project, redesign of books is divided into two phases: 1) the necessary editorial adjustments which will classify the book sometimes as a new edition and 2) the optional requirement for dressing the book with proper sales appeal for its new market. Either one, but usually both of these factors, must be considered.

Editorial adjustment may range from complete resetting to occasional repair, adding text, etc. In all cases except the first, diligent editorial co-operation in pruning the text or lines to fit is especially helpful whether it means correcting a plate or using a good pair of scissors in preparing the manuscript for offset. With such help it may be easy to replace lines or paragraphs or add appendices without disturbing the folios or the index as such. This procedure is often followed and solved by putting a sort of index on the title page, saying "Featuring an Appendix . . ."—For a general discussion of the mechanics involved in reprinting see July '51 p. 63.

Order of business

In the second phase of preparing a job for reprinting, most books show that designers use up their allotted budget in this order:

The Jacket: This is important advertising material. Its illustrations should be intriguing, its color values arresting, and its title, author, and legends typographically important. For romantic volumes a little risquee business seems to be the usual order, while more serious volumes derive their distinction from good lettering or type. Generally good type is superior because mediocre lettering will easily destroy any other value of the jacket. Type today ranges so far and wide in mood and effect that choices suitable to most any purpose can be easily found. Visibility, however, should never be neglected in consideration of any choice.

The Title Page, Contents, Chapter Titles. To get away from dull, dated and uninspired typography, these book pages should be the second order of business for the designer. To add spirit and color, the redesigned pages should incorporate some feeling for the book harmonious to its mood and also to modern typographic expression, particularly to evolve that *new* look. Often illustrations inserted or printed or just a second color will add a dash of decorative quality appealing to the market. Sometimes just mere re-arrangement may be enough. Some designers can prove their mettle in handling of space particularly.

Beyond change of title pages are related problems offered in contents and chapter title pages. However, before such an extensive change takes place within the text, a redesign of the binding may prove equally effective toward insuring new sales for the republished volume, especially if this should be a serious book with reference value.

The Binding. Good stamping dies made from type and type borders in preference to hand lettering, unless it'd be a signature, lend unusual interest and appeal to the cover. Placed on a good cloth or imitation book covering material, the book gains in character and prestige in the eyes of the buyer. While such restrained handling adds color to the book, some attention has lately been given to decorating the binding with the same offset artwork that was used for the jacket. Offset is playing an increasing role in the reprint market to the extent that some printers have specialized in this work. This has led to some excellent reproductions which some would never accredited to offset.

While there are sure guides to good reproduction, no overall rules can be established for the design and production problems involved for reprints. The best guide is a true assessment of the value of the book in the new market it is to serve and to work from this premise toward a natural design where all elements will find their place purposefully but not forcefully. With a known objective it is much easier to fit new ideas into place and thus succeed in revitalizing reprint renovations.

An encyclopedia of reference material *(see page 24)*

now available for the first time in one single bound volume.

This month's review by

Joseph Ascherl
Doubleday & Co.

BOOKMAKING PARADE

 # 240 in a series of monthly critical studies of design and production of trade and textbooks.

LONGEVITY OF MANUFACTURING CONCERNS IN ALLEGHENY COUNTY

by William Wayne Frasure, 9¼ x 6⅛; $4.50
Publisher: Univ. of Pittsburgh Press
Compositor & Printer: William Johnston
Binder: Wm. F. Zahrndt & Son
Type: Lino. Scotch No. 2; 10 pt.
Display: Mono. Engravers Roman
Stock: Dilcol Suede, white wove #60
Binding: Athol Mohawk, brown
Stamping: imitation Gold roll leaf
Designer: b, binder; f, printer

The historical period covered in *Longevity of Manufacturing Concerns* has obviously dictated the typography of the book. The title page is reminiscent of the "good old days" with its highly ornate lettering for the word *Longevity* sustained by the other elements set in Monotype Engravers Roman. The same scheme is repeated in the four part titles in a smaller size.

Scotch Roman 10/12, 26 picas wide and framed in generous margins is readable, but it gets spotty whenever a group of names appear in the text. All chapter titles, subheads, running heads, and folios are in the same Engravers Roman which not only blends with Scotch but adds just enough color to the type page. All heads are centered throughout with the exception of the first chapter, without any obvious reason for this exception.

Half of the book is given over to Appendices and page after page of tables set in 8 point Scotch Roman solid. The absence of a lot of unnecessary columnar rules keeps the tables clean and legible. The brown cloth binding with imitation gold stamping is as restrained and as conservative as the entire performance.

THE COMMON HANGOVER

by Henry C. Clark, 5 x 7; $2.00
Publisher: Exposition Press
Compositor: Hallmark-Hubner Press
Printer: Gray Printing Co.
Binder: Publishers Bookbindery
Type: Lino. Caledonia 12/15; 19 x 26
Display: ATF Bernhard Modern Bold
Stock: Curtis Stoneridge, antique, 80#
Binding: sides, Ticonderoga Text, india; spine, Columbia, tan
Stamping: wine foil & metallic ink
Designer: Algen Press; Morry M. Gropper

From the start, the combination binding of an all-over silver and purple pattern, tan cloth spine and label with title printed in wine color plus chrome yellow endpapers, strikes a sympathetic note for this mock serious treatise on "The Common Hangover." The title page, though printed in black and wine red, is staid and quite proper. This contrasts with the text page in which a staggered movement is employed. Incidentally the Bernhard Modern bold for display goes very well with the 12/15 Caledonia.

The folios in 42 point and the book title used as a running head, both in Bernhard Modern bold, are printed in the wine red and give a striking dash of color on every page. Running heads sit airily and flush left throughout, while the large folios at foot and flush outside are well away from the text, which runs around them.

The final touch of inspiration comes out in the guise of four juicy line drawings printed partially over pink bleed panels. The poor victim in each is either partially or completely in the pink. What a perfect little morsel to spring on one's friends.

AMERICA FIRST

by Wayne S. Cole. 5¾ x 8. $3.50
Publisher: University of Wisconsin Press
Manufacturer: Vail-Ballou Press, Inc.
Type: Lino. Caledonia 11/14; 23 x 36
Display: Mono. & ATF Caslon
Stock: Warren's Olde Style White #50
Binding: DuPont PX-1, linen finish, grey
Stamping: navy blue ink.
Designer: Fuller O. Griffith

To begin with here is a poor start at packaging. The jacket could not possibly attract much attention; this is unfortunate since there are several commendable features about the typography in the rest of the job. Caledonia 11/14 has been set 23 picas wide, 29 lines to the page, with the running head in u/lc italic two picas from outside counterbalanced with folios also two picas from outside and at the foot. The whole results in a very readable and good looking page. Caslon 471 and 337 are used for all display elements which unfortunately are not treated consistently. Indentions and sinkages here change throughout the book. It would have improved the typographic scheme, perhaps, to have added another line or two to the page and utilize the area gained to sink each chapter head consistently with the lead head, "Preface," and keep them centered throughout or set flush right.

This is an object lesson in neglecting to think of a book as a three dimensional job. The title page, which should normally be a summation of the overall design, has no relationship at all. Too much letter spacing in the title itself makes it fall apart. The basic text page is fine but the other main display elements are a miscarriage.

PAINTING AND SCULPTURE OF THE SAN FRANCISCO ART ASSOCIATION

8½ x 8½. $3.50
Publisher: Univ. of California Press.
Compositor: Publisher
Printer: Chas R. Wood & Assoc.
Binder: Cardoza Co.
Type: Lino. Spartan Light, 12/13, 25 x 40

. . . . A FREE, critical review service to publishers

The Bookmaking Parade is a free, critical service, for publishers who would like candid appraisals of the typographic and design qualities of their books by a staff of experienced book designers and production heads whose names are listed below. Books or inquiries for review in this monthly column should be addressed to the Parade Editor, B&BP. Entry forms will be mailed on request, or on receipt of books.

GUEST REVIEWERS

Bradlee Emmons, Little, Brown
John Begg, Oxford Univ. Press
P. J. Conkright, Princeton Univ. Press
Albert Margolies, Dryden Press
Ronald Murray, Houghton, Mifflin
Morton Baker, Houghton, Mifflin
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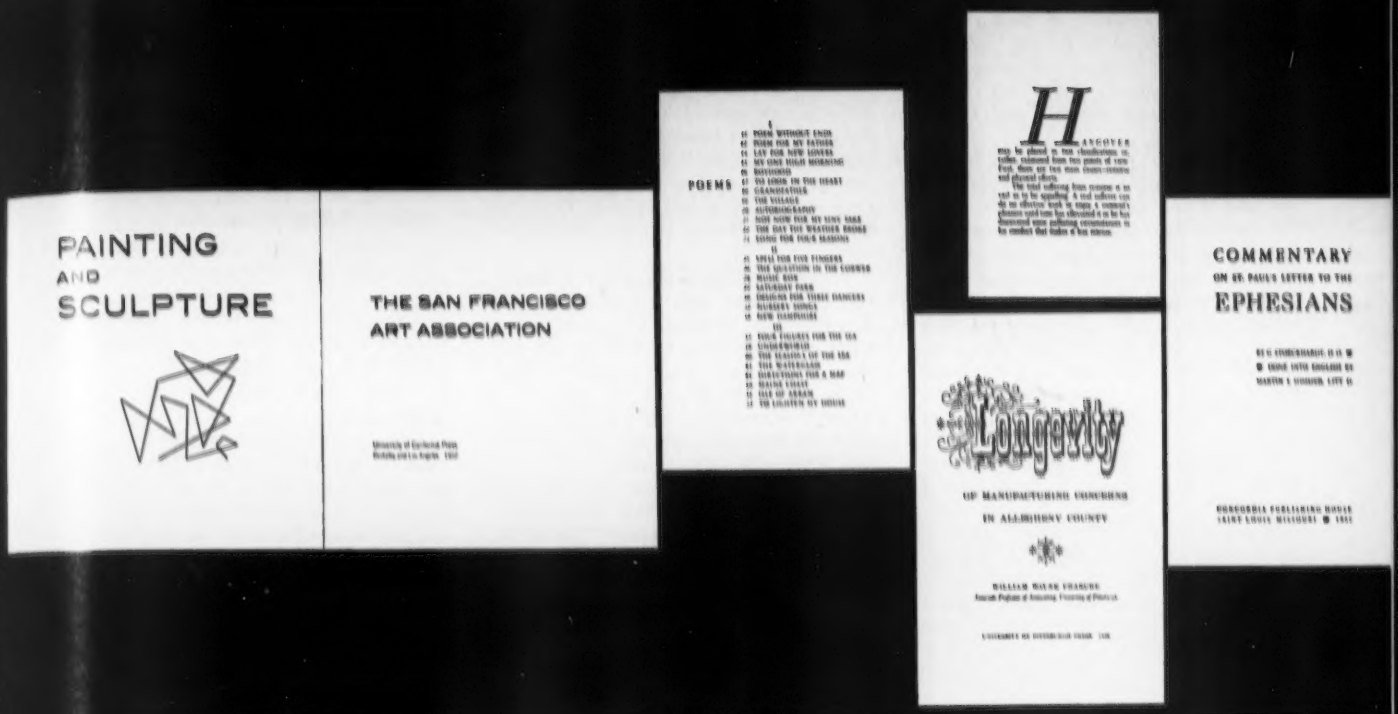

Painting & Sculpture

Title, Foundry Mitchell, and Lightline Gothic

To Lighten My House

ATF Garamond bold 18pt., and regular 14pt.

(top) The Common Hangover

Initial, enlarged ATF Bernhard Modern Italic. Text in Lino. Caledonia 12/15 Initial and first line printed in wine red

Longevity . . . .

Handlettered, and Mono. Engravers Roman 10, 8, and 6pt., with Lino. Scotch ital. 10pt. for author credit.

Commentary . . . .

Title: line 1, ATF Garamond 36pt. line 2, ATF Garamond bold 14pt., line 3, Mono. Cochin Open 36pt. Balance 14 Caledonia.

Display: Foundry Mitchell Lightline Gothic
Stock: Hammermill Offset Laurel Finish
Binding: Strathmore Beau Brilliant, Lido Yellow
Stamping: black ink
Designer: Rita Carroll & John B. Goetz

The perfectly square trim size of this book was an excellent decision; it accommodates all the varied sizes and shapes of the illustrations. Every set of facing pages has distinctive interest because the only constant element is the top margin. The paper stock is remarkably good for the reproduction of paintings. Each illustration is numbered in 18 point Spartan bold with caption set in 10 point Spartan light well leaded. These are set flush left to the reproduction throughout.

The text matter, which is an introduction to the 96 pages of reproductions, is positioned to the right throughout with a wide left margin. It is set in 12 point Spartan light with very little leading making it difficult to read. If set 10/14 it would have been so much more readable.

The title page is well contrived to utilize two facing pages. The title proper and a geometric line drawing are on the left page, the subtitle and publisher's name on the right page without distorting legibility. The publisher's name might have been a wee bit heavier to balance the weight of the title facing it. Strathmore Beau Brilliant—Lido yellow with title in black is a sparkling cover design. The jacket is in white stock, same as the text. Irregular vertical lines in varied weights with color spots and small lozenges make an interesting and most appropriate hinge decoration for the jacket. Title is printed in black.

COMMENTARY ON ST. PAUL'S LETTER TO THE EPHESIANS

by G. Stoeckhardt. 6 x 9; $4.50
Publisher: Concordia Publishing House
Manufacturer: Publisher
Type: Lino. Caledonia 10/12; 26 x 41½
Display: Garamond, Cochin open, and Caledonia
Stock: RRR Glatfelter Antique, 70#
Binding: Interlaken Arco, black, T pattern
Stamping: Imitation gold roll leaf
Designer: publisher

A commentary on St. Paul's magnificent letter to the Ephesians might well have been bound in a more cheerful cloth than the "clerical" black. Despite this, the typographic plan for this scholarly treatise is definitely functional. The title page in Garamond, Cochin Open, and Caledonia (all caps) is well tailored in three flush rectangles of varied widths, and neatly related. Title and publisher's name are centered but the author and translators' names are flush right. The tiny Grecian capital type ornament is certainly appropriate and helps to square off the three elements.

Caledonia 10/12, set 26 picas wide, makes up a very solid page. Another point of leading would have contributed to easier reading. This was obviously curtailed by the length of the manuscript. The running heads are well planned. The book title in 10 point Caledonia italic caps straddles the gutter and the Scriptural chapter and verse reference are italic u/lc flush outside.

Chapter openings repeat the Cochin open of the title page in roman numerals placed flush left with no sinkage. The summary heads before each chapter indent 15 picas and sink 6, forcing awkward line breaks in some instances. These heads might well have been set flush right; the irregular left edge would have added interest to each opening.

TO LIGHTEN MY HOUSE

by Alastair Reid. 6 x 8¾; $3.00.
Publisher: Morgan & Morgan
Compositor & Printer: Publisher
Binder: J. F. Tapley Co.
Type: Foundry Garamond; 12/16, various
Display: Foundry Garamond
Stock: Mohawk Vellum, #70
Binding: Bancroft Linen Finish, blue-grey
Stamping: Imitation gold roll leaf
Designer: Barbara Morgan & Marian Bryan

This is a slight book for the price but the design makes up for that. "To Lighten My House" is a collection of poems by a new and promising young poet—Alastair Reid. As suspected, this book was designed in the process of handsetting in 12/14 foundry Garamond. Although there is an overall scheme, there is too, a subtle variety

of space relationships between titles, poems, and margins on every page. Normally it is inadvisable to design every page; poetry seems to be the exception especially with a short manuscript and handset composition. Folios are tucked away in the inside margins, and not allowed to intrude.

The title page printed in slate blue is very successfully contrived to introduce the key note of the entire typographic concept. The three section roman numerals are positioned flush left and above center on the left hand page facing the opening poem. These are also in slate blue and carry the second touch of color. The contents page is unique in that the folios are placed before the titles. This page is a bit heavy due to setting in 12 point Garamond caps. Caps and lc would have been just about right.

An interesting double spread line illustration by Kurt Roesch is printed on a gray blue stock and bound between copyright and contents. This is in key with the poet's idiom and varied theme. A little detail from the frontispiece is printed in reverse on the last page and makes a grand end piece. The blue-gray cloth binding with title stamped in orange vermilion is a striking dash of color. The jacket is particularly handsome.

FRENCH INVENTIONS OF THE EIGHTEENTH CENTURY

by Shelby T. McCloy, 6⅛ x 9¼; $4.50
Publisher: University of Kentucky Press
Compositor & Printer: Kernel Press, U. of Kentucky
Binder: The Krehbiel Co.
Type: Linotype Baskerville 12/14; 26 x 43
Display: Foundry Caslon
Stock: Warren's Olde Style Antique wove
Binding: Holliston, Roxite Linen, Colonial pale green
Stamping: dark brown ink
Designer: Kenneth W. Elliott

Colonial pale green and dark brown stamping make a very handsome binding and an appropriate one for this book. The title on the spine set in Caslon u/lc must have been ordered for a bulkier book, for it has the feeling of having outgrown the present bulk.

Typographically, "French Inventions" is very conservative and lacking inspiration. The title page, however, is a move in that latter direction, since it has an individuality all its own and is completely foreign to the rest of the book. It was forced into a double spread by setting all the elements much too large and splitting every line in two by straddling the gutter.

There is necessarily an abundance of footnotes in a book of this kind, and it might have originally seemed feasible to set them in two columns. However, it would have been better to conservatively run the footnotes in and set them full measure in order to avoid so many widow lines. No complaints about the manufacturing; the paper, printing, and binding are commendable.

More leading and a smaller size of Baskerville, if necessary, would have been more readable and legible.

FLIGHTS OF FRIENDSHIP

Compiled & Edited by Winn, Chamberlain, Chamberlain, and Vassilion. 6¾ x 9⅜. $3.92
Publisher: Iroquois Publishing Co.
Compositor: Dix Typesetting Co.
Printer & Binder: Conkey Co. Div., Rand-McNally
Type: Lino. Century 10/12; 16(2) x 50
Display: Mono. Corvinus Med., Stylescript, Kaufmann Script, Ludlow Tempo & Coronet, Lino. Cloister
Stock: Oxford Gloss, Plate, #50
Binding: Joanna Western Beaverbrook, gray
Stamping: wine and pale green inks
Designer: Arthur E. Vassilion

The binding design stamped in wine and pale green inks over gray is just about the only redeeming feature of this typographic hodgepodge. To prove the point, here is what the title page is made of: Corvinus Medium, Kaufman Script, Coronet Bold, Vogue Bold with Italics, and Tempo Heavy.

There is no consistent pattern or relationship between the front matter in which assymetrical attempts were made and the text itself in which everything is centered. The use of process colors as flat tones for the sake of color in the book are particularly disturbing. The title page is all in a "Kelly" green. Some of the illustrations are really good but even the better ones have been spoiled by printing them in blue, red, green or combination black and second color. There are halftones, scratchboard, pencil, pen and ink drawings, very few of them properly arranged with the text. In one instance a 16 pica column of text is chopped down to 8 picas to accommodate a long narrow illustration which adds nothing to the book.

The only conclusion to draw from this production is: "Cobbler, stick to your last." What a good designer could have done to streamline and integrate so much material!

A squarish book, a bevy of backstraps, lead to a hangover! (Photo by Criterion)

Publishing production personnel are invited to submit any questions regarding manufacturing methods, supplies, and equipment to this department.

Photograph Sources

Q. *Where may we find sources for the following illustrations:*

1. The processes of relief printing, planographing, intaglio, and stencil. 2. The process of electroplating of wax molds and the preparation of plastic molds and plates. 3. Gutenberg and his press. 4. A glossy print of an old hand-lettered page done before printing was invented. 5. Two pictures demonstrating good and bad shop housekeeping in a school print shop.

The illustrations would be used in a forthcoming book on printing and the graphic arts.

ARDELLE CLEVERDON
McGraw-Hill Publishing Co., Inc.
New York, N. Y.

A. Publishers requiring specific photographs for use in text and other books may frequently locate them in the extensive collections of companies which specialize in such services. In New York such companies might include A. Devany Inc. and Brown Brothers, among many others. Graphic arts illustrations, however, infrequently find their way into such collections and one must usually go to the original sources.

No. 1 and 2: Various private companies frequently publish bound books, and even small folders, which are profusely illustrated with photographs taken in the plants. The pictures are therefore up-to-date and technically accurate. Beck Engraving Co. in Philadelphia, Pa., for example, recently published a beautiful book which illustrated the step in gravure (intaglio) printing. Waverly Press, Baltimore, Md., has used photographs of its unique operations in the manufacture of plastic molds and plates. Kingsport Press, in Kingsport, Tenn., volunteered many photographs of its complete manufacturing plant for use in the book, "Helpful Aids in Book Production."

Trade associations such as Printing Industry of America, National Assn. of Photo Lithographers, Book Manufacturers Institute, Screen Process Printing Assn. and others would cooperate with you in finding and providing illustrations which would help publicize their industry and which would aid in the encouragement or training of young people in the industry.

No. 3 and 4: Best sources for these materials include the Morgan Library, the New York Public Library, the Graphic Arts Collection at Columbia University, and the Bettmann Archives, all in New York City. If ambitious, you could also use the Gutenberg Museum in Mainz, Germany!

No. 5. The Int. Graphic Arts Educ. Assn. in Washington, D. C. and the National Safety Council, Printing and Publishing Division, Chicago, Ill., may have these photographs on hand, or can suggest which of their members may be able to supply them.

We have no doubt that these various sources would donate the use of their photographs in exchange for a credit line since the purpose seems to be a worthy one.

Mathematical Composition

Q. *We are frequently encountering more and more difficult mathematical composition in our publishing program, and having read the article by Willis Tompkins in your May issue with considerable gain, I am writing for further information. I have heard about the Patton system of this type of composition and would like to know more about it.*

J. H. MASTERSON,
New York, N. Y.

A. The Patton system is a method of setting four-line mathematical formulae on the Monotype, in which the keyboard does all the computations, and not the operator, in the words of the inventor, Wade H. Patton, chief engineer for Monotype, who explains the system in detail in the next issue of B&BP. If you have any questions after reading that article, we are sure Mr. Patton will be glad to answer them. Moreover, we presume you have consulted with your customary typographic sources for their assistance in your problem. If you are not able to secure the information you wish from them, we will be glad to supply you with the names of specialists in difficult composition. Moreover, we suggest you lay your problems before the technical staffs of the three major composition machinery houses, Monotype, Linotype, and Intertype, as well as the newer photocomposition machine producer, Photon. All will be glad to help you with your difficulty.

Cloth Computer

Q. *I have heard something about a nomogram, which I was told was a device for rapidly computing the amount of bookcloth needed for any particular job. Can you give me any more information about it?*

Name withheld on request

A. Nomograms, a device issued just before the war by Interlaken Mills, was designed to simplify the calculation of the amount of cloth required for any given book. You determine the number of cuts across the cloth, the length of cut per book, and a handy scale gives you the number of yards per 100 covers, and the number of covers per 60 yard roll. To this you add your waste allowance. Copies may be obtained by writing the Interlaken Mills, Fiskeville, R. I., mentioning B&BP.

Binding Electronically

Q. *As a result of the current interest in heatsealing (see page 48), as it applies to electronic casemaking and binding, several publishers have queried B&BP on the possibility of binding books in this manner.*

A. To date heatsealing has only applied to casemaking. Several publishers are developing production cases to be used chiefly for bible editions. One of these bibles is nearing completion. Information as to its methods of manufacture will then be released and featured in B&BP. Other projects will probably be on the market next year.

To bind signatures electronically with plastics is currently more a thought than reality. In the immediate post-war period a Denver inventor advanced such ideas and had them tested in a book manufacturing plant. Perhaps his ideas were too advanced because they were never put into production although the inventor still insists on their practicality.

One of the heatsealing machine manufacturers is currently pursuing the same idea and claims that such binding would even withstand the rigors of extended submersion in the ocean. By his method vinyl would be applied to the gathered unsewn signatures like glue and then welded electronically.

Information from Dennison Mfg. Co., Framingham, Mass., reveals that a heatseal paper is now available but that its costs places it among specialty rather than printing papers.

The developments in the field of heatsealing have been so rapid that no one should actually be surprised if these ideas should take form soon. Heatsealing, largely developed during the war, traces its commercial application and development only to the most recent years. It is known, for instance, that one or two book manufacturers have recently taken increasing and active interest in this type of processing and have even quizzed overseas sources where heatsealing has perhaps a more widespread application. One such overseas firm, a French binder, is currently seeking an American licencee for his method of heatsealing edition work.

Expert Information by Experts, for Today's and Tomorrow's Experts!
(see page 24)

13

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from TO HAVE AND HAVE NOT — One Trip Across
from FOR WHOM THE BELL TOLLS — Sordo's Stand
from ACROSS THE RIVER AND INTO THE TREES — Venice and the Veneto
from THE OLD MAN AND THE SEA — The Fight with the Sharks

SELECTIONS FROM TWO WORKS OF NON-FICTION
from DEATH IN THE AFTERNOON
The Bullfight (Chapter Seven) — The Last Chapter
from GREEN HILLS OF AFRICA — The First Chapter

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